

ROCK GUITAR BIBLE



ROCK GUITAR BIBLE

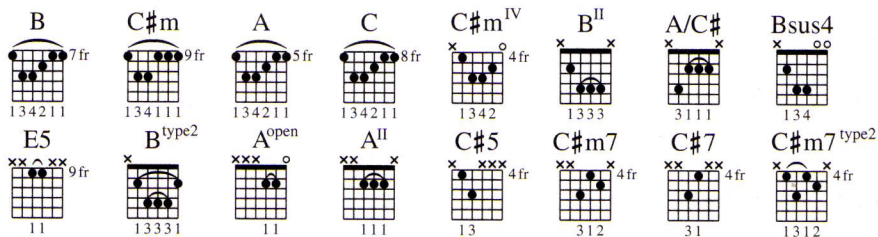
*Note-for-note guitar transcriptions of over 30 great rock songs, including
Born To Be Wild Steppenwolf • Day Tripper The Beatles • Hey Joe Jimi Hendrix
Jailhouse Rock Elvis Presley • Reeling In The Years Steely Dan
Sultans Of Swing Dire Straits • You Really Got Me Van Halen*

CONTENTS

All Along The Watchtower <i>Jimi Hendrix</i>	4
All Day And All Of The Night <i>The Kinks</i>	16
All Right Now <i>Free</i>	19
Back In Black <i>AC/DC</i>	25
Badge <i>Cream</i>	32
Born To Be Wild <i>Steppenwolf</i>	37
Brown Eyed Girl <i>Van Morrison</i>	41
Day Tripper <i>The Beatles</i>	48
Don't Fear The Reaper <i>Blue Oyster Cult</i>	54
Drive My Car <i>The Beatles</i>	64
Gimme Three Steps <i>Lynyrd Skynyrd</i>	70
Gloria <i>Van Morrison</i>	79
Hello, I Love You (Won't You Tell Me Your Name?) <i>The Doors</i>	82
Hey Joe <i>Jimi Hendrix</i>	86
Jailbreak <i>Thin Lizzy</i>	101
Jailhouse Rock <i>Elvis Presley</i>	106
Message In A Bottle <i>The Police</i>	109
Mississippi Queen <i>Mountain</i>	115
1979 <i>Smashing Pumpkins</i>	120
No Particular Place To Go <i>Chuck Berry</i>	125
Paranoid <i>Black Sabbath</i>	132
Piece Of My Heart <i>Janis Joplin</i>	136
Reeling In The Years <i>Steely Dan</i>	146
Rock And Roll All Nite <i>Kiss</i>	158
Saturday Night's Alright (For Fighting) <i>Elton John</i>	165
Substitute <i>The Who</i>	173
Sultans Of Swing <i>Dire Straits</i>	176
Sunshine Of Your Love <i>Cream</i>	189
Susie-Q <i>Creedence Clearwater Revival</i>	195
Takin' Care Of Business <i>Bachman-Turner Overdrive</i>	201
Walk This Way <i>Aerosmith</i>	208
You Really Got Me <i>Van Halen</i>	217
Guitar Notation Legend	223

All Along the Watchtower

Words and Music by Bob Dylan



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 112

*Gtr. 1 (12-str. acous.)

mf

B C#m B A B C#m B A

* Two gtrs. arranged for one.

Gtr. 2 (elec.)

f

w/ dist. full full full full full

TAB

13 12 14 14 14 14 14 (14) 12 11 13 11 11 11 (11) 9 11

Verse

C#m B A B C C#mIV BII

1. There must be some kind a way

p mp

full full full full

11 11 11 11 (11) 9 11 9 11 9 12 12 (12) 5 7 5 5 4 4 4

A/C# B C#m B A/C# Bsus4

out - ta here, _____ say the jo - ker to the thief. _____

mf *mp* *mf*

(2) 2 4 2 4 6 4 6 4 4 6 4 5 7 5 6 (4) 2 2 2 4 2 4 5 6 4 6 4

C#m IV B II A/C# B II C#m IV B II A/C#

There's too much con - fu - sion, _____ na. I can't get no re - lief

mp

4 6 5 7 5 4 5 2 2 4 4 4 2 4 5 7 5 4 4 0

E5 F# G# E5 C#m IV B II A/C# B II C#m IV

9fr 11fr

_____ Busi - ness men, they ah, ah, drink my wine. _____

mf *mp* *mf*

0 2 4 5 6 5 7 5 5 4 4 2 5 4 5 7 5 4 6 4

The image shows a musical score for the song "The Farmer and the Plowman". It includes a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line has lyrics: "Plow man, dig my earth, _____ uh. None _ will lev - el on _". The piano part features various musical notations including triplets, dynamics like *mp* and *mf*, and fingerings. Chord symbols are written above the vocal line: B^{II}, A/C[#], B type2, C[#]m^{IV}, and B^{II}. The piano part is written on a grand staff with a treble and bass clef.

A/C# A open B^{II} C#m^{IV} B^{II} A^{II} C# A/C# C# A/C# C# A/C#

the line, uh, no - bod - y of it is worth. Hey, hey!

full 12 (12)

Guitar Solo

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of several measures, each with a corresponding guitar fretboard diagram below it. The fretboard diagram shows the fret numbers for each string (1-6) and includes various techniques indicated by arrows and text:

- Measure 1:** Chords C#m IV and B II. Melody starts on the 9th fret of the 6th string, followed by a wavy line indicating a "full" bend.
- Measure 2:** Chords B II and A/C#. Melody continues with a wavy line indicating a "full 1/2" bend.
- Measure 3:** Chords A/C# and B II. Melody continues with a wavy line indicating a "full 1/2" bend.
- Measure 4:** Chords B II and C#m IV. Melody continues with a wavy line indicating a "full" bend.
- Measure 5:** Chords C#m IV and B II. Melody continues with a wavy line indicating a "full" bend.
- Measure 6:** Chords B II and A II. Melody continues with a wavy line indicating a "full" bend.

The fretboard diagram below the staff shows the fret numbers for each string (1-6) and includes various techniques indicated by arrows and text:

- Measure 1:** Fret 9 on the 6th string, followed by a wavy line indicating a "full" bend.
- Measure 2:** Fret 9 on the 6th string, followed by a wavy line indicating a "full 1/2" bend.
- Measure 3:** Fret 9 on the 6th string, followed by a wavy line indicating a "full 1/2" bend.
- Measure 4:** Fret 9 on the 6th string, followed by a wavy line indicating a "full" bend.
- Measure 5:** Fret 9 on the 6th string, followed by a wavy line indicating a "full" bend.
- Measure 6:** Fret 9 on the 6th string, followed by a wavy line indicating a "full" bend.

Verse

B^{II} A/C# B^{II} C#m^{IV} B^{II}

2. No rea - son to get ex - cit -

w/ echo repeats

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

ed, uh, heh, the thief, he kind - ly spoke. _____

mf *mp* *mf*

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

There are man - y here a - mong us who feel that life _ is but a joke. _

mp *mf* *mp*

But uh, but you and I, we've been through that, but, ah, and this is not our fate.

mf *mp* *mf* *mp*

let ring -

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

So let us not talk false - ly now, the ho - ur's get-tin' - late,

mf *mp* *mf* *mp*

let ring - - -

* Played ahead of the beat.

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

ah. Hey!

mf *f*

hold bend

full

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

full 9 (12) 9 11 11 11 11 full 11 (11) 9 11 full 9 9 12 14 12 14 14 full 14

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

full 12 14 14 12 full 12 14 full 14 (0) 14 full 14 full 14 rake 12 14 full 14 14 (14) 14 12 13 (13)

Interlude

Gtr. 2 tacet

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

Gtr. 3 (12-str. elec.)

mf w/ delay

w/ slide

steady gliss.

steady gliss.

steady gliss.

15 15 15 2 2 2 4 11 11 14 9 11 9

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

steady gliss. 11 14 9 11 11 13 11 X 9 11 X X

Hey!

echo repeat echo repeat

Guitar Solo

Gtr. 3 tacet

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

B^{II}

Gtr. 2

*f** w/ wah-wah

echo repeat

12 12 12 12 12 14 14 14 14 16 16 16 16 19 19 19 19

9 9 9 9 9 11 11 11 11 13 13 13 13 16 16 16 16

full

full

full

* = closed
o = open

A/C#

B^{II}

C#m^{IV}

B^{II}

A/C#

B^{II}

full

full

full

full

full

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

B^{II}

let ring---
hold bend

wah-wah & echo off

full

full

A/C#

B^{II}

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

(5) 5 5 8 8 8 10 10 10 10 13 (0)

9 9 9 11 (11) 11 11 14

11

11 9 9

(7) 7 7 7 7 7

7 7 7 7 7

5 5

5 5

B^{II} A^{II} A/C# B^{II}

C#m^{IV} B^{II} A/C# B^{II}

3. Well,

Verse

C#m^{IV} B^{II} A/C# B^{II} C#5 C#m^{IV} B^{II} A/C# B^{II} C#5

all a - long _ the watch - tow-er, prin-ces kept the view. _

p *mp* *mf* *mp* *mf*

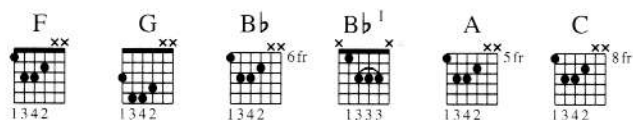
in. Have you ev - er? Don't be way out

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The piano part is in the same key and time signature. The score is divided into two systems, each with a guitar part and a piano part. The guitar part includes a guitar introduction with chords C#mIV, C#m7, BII, A/C#, and C#7. The vocal melody starts with the lyrics "here." and "Yeah." The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into two systems, each with a guitar part and a piano part.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice. The piano part is in G major (one sharp) and 4/4 time. The vocal part is in the same key and time. The lyrics are "Hello." and "The Sound of Silence." The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano part features chords C#mIV, C#m7, A/C#, and C#7. The vocal part includes the lyrics "Ah," and "Hello." The score is in G major and 4/4 time.

All Day and All of the Night

Words and Music by Ray Davies



Intro

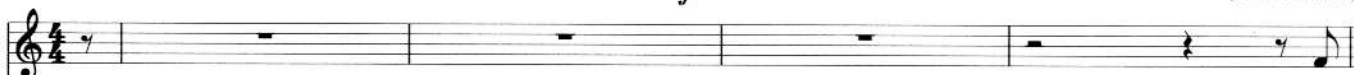
Moderate Rock ♩ = 138

F5 G5 F5 Bb5 G F G F Bb G F

Gtr. 2 (acous.)

mf

(cont. in notation)

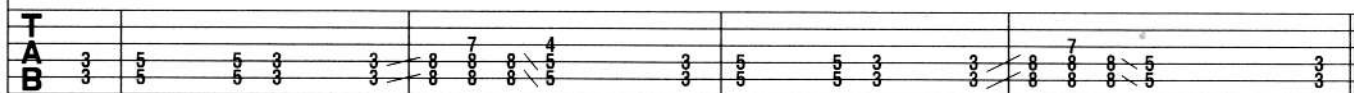


1. I'm

Gtr. 1 (elec.) Rhy. Fig. 1

End Rhy. Fig. 1

f
w/ fuzz



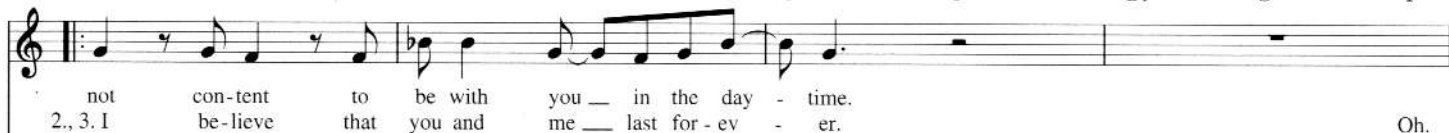
Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

G F Bb G F G F Bb G F

Gtr. 1: w/ Rhy. Fill 1, 2nd time

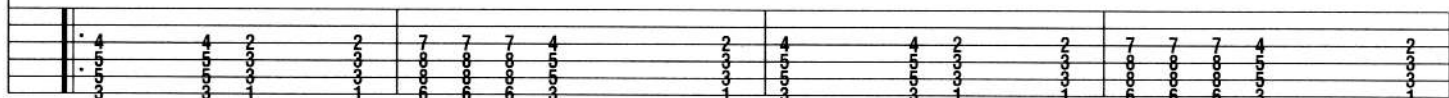
Bb G F



Oh.

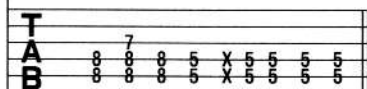
Gtr. 2 Rhy. Fig. 1A

End Rhy. Fig. 1A



Rhy. Fill 1

Gtr. 1



Copyright © 1964 Jayboy Music Corp.

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

Gtr. 2: w/ Rhy. Fig. 1A, 1st 3 meas.

G F B $\flat$ G F G F

Girl, yeah, I all want day to and be night - time you all of the time. yours, leave me nev - er.

Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times

Pre-Chorus

B $\flat$ G

The on ly time I feel all right is by your _

Gtr. 1

(Ah.)

Chorus

Gtr. 2 tacet
D C

A G C A

side. Girl I want to

F D C F D C

be with you all of the time. All day and all of the night. _

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, simile
D C F D C D C

To Coda ⊕

Gtr. 1: w/ Rhy. Fig. 2, simile

1.

All day and all of the night. _ All day and all of the night. _

2.

Gtr. 1

Oh, come on!

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1A, 1 1/2 times, simile
G F B♭ G F G F

let ring

full

Gtr. 2

Gtr. 1

full

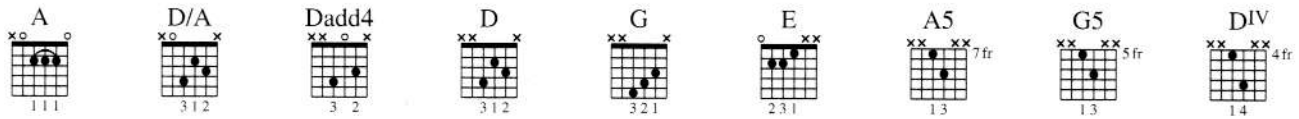
⊕ Coda

D C F D C F C

All day and all of the night. _

All Right Now

Words and Music by Paul Rodgers and Andy Fraser



Intro Moderately ♩ = 124

Chords: A, D/A, A, A, D/A, A

Gtr. 1 (dist.)

Gtr. 2 (dist.)

Whoa, —

let ring --- 4

TAB

Chords: D/A, A, A, Dadd4, D, A

ow!

Rhy. Fig. 1

let ring --- 4

(cont. in notation)

1. There she

End Rhy. Fig. 1

Verse

Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile

Chords: A, D, A5, Dadd4, D, A5

stood in the street. — smil - in' from her head — to her feet. I said - a,

to my place, — watch - in' ev - 'ry move. on her face. She said,

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1, simile

A D/A A Dadd4 D A

Let me tell ya now. Oo, ah. 2. I took her home.

(9/7)

⊕ Coda 1
D

A5

Guitar Solo
Gtrs. 1 & 2

right now. Yeah, it's all right now. Mmm,

Gtr. 3 (dist.)

(cont. in slash)

7 7 9
4 4 7

1/4 1/4 1/4 1/4
19 17 19 17 19 17 19 17 19

Gtrs. 1 & 2 tacet
N.C.

1/2 full 1/4 1/4 1/4 1/4
19 17 19 (19) 17 19 17 19 (19) 19 17 17 19

Interlude
Gtr. 3 tacet
*Gtr. 4
Riff A

1/2 full full 1 1/2 full
19 17 19 (19) 17 19 (19) 17 19 20 (20)

0 0 0 0 2 0 0 2 0

*Bass arr. for gtr.

Gtr. 4: w/ Riff A

Guitar Solo

Gtr. 4: w/ Riff A, 16 times

A

Rhy. Fig. 4

End Rhy. Fig. 4

End Riff A

let ring ----- let ring -----

5 7 4 7 0 0

*Gtr. 5

Gtr. 3

*Piano arr. for gtr.

Gtr. 5: w/ Rhy. Fig. 4, 15 times

A G D A G D A

4 2 2 4 4 2 5 0 (5) 7 7 5

G D A G D A G D A

5 0 (5) 7 7 5 (5) 4 5 4 1/2 (4) 2 10 (10)

G D A G D

(10) 10 9 11 10 9 11 10 9 11 10 9 11 10 12 full (12) 9 11 10 9 11 10 9 11 10 9 11 10

A G D A G D A

12 full (12) 1/2 full (12) 10 11 10 (10) 12 0 full (12) 10 11 10 (10) (10) 12

G D A G D A

8va -----

full (12) 10 11 10 (10) 17 20 17 20 17 20 17 20 17 20 20 full (20) 17 20 full

G D A G D E

Gtrs. 1 & 2

Gtr. 1 cont. in notation

Oh, yeah...

I wanna dance with somebody

full

20 (20) 20 (20) 17 20 20 17 20 20 (20) 19 19 17

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 3 tacet

A D/A A Dadd4 D A

Gtr. 1 tacet

Ow!

Let me tell you all a - bout.

Gtr. 1

(2nd lyrics)

it now. Ow! Yeah. 3. Took her home

D/A A Dadd4 D A

The musical score is for the song '3. Took her home'. It features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'it now. Ow! Yeah. 3. Took her home'. Above the staff, the chords D/A, A, Dadd4, D, and A are indicated. The score includes various musical notations such as rests, eighth notes, and sixteenth notes. Below the staff, there are guitar tablature lines with fret numbers (0, 3, 4, 7) and a diagram of a barre across the first four frets.

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 1/2 times

Bkgd. Voc.: w/ Voc. Fig. 1, 6 times

A5

G5

D

A5

A5
Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 2 meas.
G5

D^{IV}
Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times G5

Gtr. 1: w/ Rhy. Fill 5

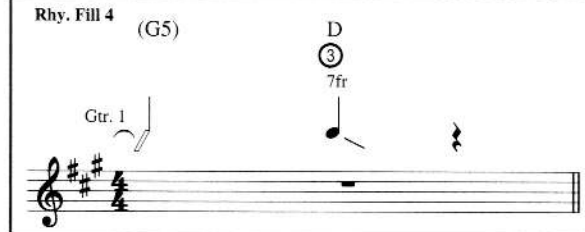


G5

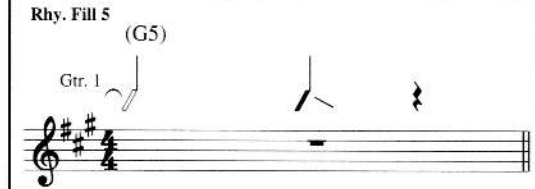
D^{IV}
Gtrs. 1 & 2



Rhy. Fill 4 (G5)



Rhy. Fill 5 (G5)



Voc. Fig. 1

Bkgd. voc.



Back in Black

Words and Music by Angus Young, Malcolm Young and Brian Johnson

Intro

Moderately Slow Rock ♩ = 92

Gtr. 1 (dist.)

N.C.

Gtrs. 1 & 2
(dist.)

E5
Rhy. Fig. 1

D5

A5

mf

f

N.C.

E5

D5

A5

N.C.

End Rhy. Fig. 1

full

Gtrs. 1 & 2: w/Rhy. Fig. 1, 2 times

E5

D5

A5

N.C.

1. Back in black, I hit the sack. I've been too long, I'm glad to be back. Yes, I'm
2. Back in the back of a Cad - il - lac. Num - ber one with a bul - let, I'm a pow - er pack. Yes, I'm

let loose from the noose that's kept me hang - in' a - bout. I keep a -
in the band, with the gang. They got to catch me if they want me to hang 'cause I'm

look - in' at the sky 'cause it's get - tin' me high. For - get the hearse 'cause I'll nev - er die. I got
back on the track, and I'm beat - in' the flack. No - bod - y's gon - na get me on an - oth - er rap. So

nine lives, cat's eyes. A - bus - in' ev - 'ry one of them and run - nin' wild. 'Cause I'm
look at me now, I'm just a - mak - in' my play. Don't try to push your luck, just get out - ta my way.

Chorus

A5 E5 B5 A5 B5 A5 E5 B5 A5 B5

back. Yes, I'm back. Well, I'm

Gtrs. 1 & 2 Rhy. Fig. 2

G5 D A5 G5 A5 G5 D A5 G5 A5

back. Yes, I'm back. Well, I'm

E5 B5 A5 B5 A5 E5 B5 A5 B5

back. back. Well, I'm

G5 D To Coda

back in black. Yes, I'm back in black. Oh!

End Rhy. Fig. 2

Guitar Solo

Gtr. 1

E5 E7 E6 E5

P.M. P.M. P.M.

3

Gtr. 2

Rhy. Fig. 3

E7 E6 E5 A E5 A

P.M. P.M. P.M.

End Rhy. Fig. 3

Gtr. 2: w/Rhy. Fig. 3, 2 1/2 times

E5 E7 E6 E5

full full full P.M. 1/4 1/4

E7 E6 E5 A E5 A

full full full full

The musical notation for the guitar solo in "Sweet Home Alabama" is presented in two systems. The top system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with various musical notations including eighth notes, quarter notes, and slurs. Above the staff, the chords E5, E7, E6, and E5 are indicated. The bottom system shows the fretboard positions for the solo, with numbers 12, 15, 14, and 12 indicating the frets. Arrows and the word "full" indicate the timing and intensity of the bends. A "hold bend" instruction is also present. The notation is divided into two measures by a vertical line.

E7 E6 E5 A E5 A

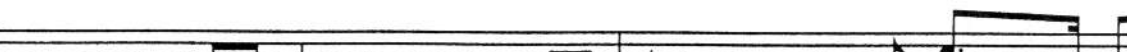
D.S. al Coda

Well, I'm

Gtr. 1

0 5 3 5 0 3 2 0 3 (3) 3 0 2 0 2 (2) X 15 X 14 full (14) full 15 12

Gtr. 2



Ⓢ Coda

Interlude

w/Voc. ad lib.
N.C.(E5)

(A5)

(E5)

Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 2

Outro/Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 3, till fade
E5 E7

Words and Music by Eric Clapton and George Harrison

Intro

Moderately ♩ = 108

Am7

Gtr. 1 (clean)

Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time

Am

D

Esus2

Em

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

Am

Gtr. 1: w/ Rhy. Fill 1, 2nd time

D

Esus2

Em

Gtr. 1: w/ Rhy. Fill 2

Rhy. Fill 1

Gtr. 1

Rhy. Fill 2

Gtr. 1

Copyright © 1969 by E.C. Music Ltd. and Harrisongs Ltd.

Copyright Renewed

Copyright Renewed
All Rights for E.C. Music Ltd. in the U.S. Administered by Unichappell Music Inc.
International Copyright Secured All Rights Reserved

2.

C Am Bm Am(add9)

Then I told you 'bout our kid now he's mar-ried to Ma - ble.

Gtr. 1 tacet

* D Cmaj7(sus2) G/B G D Cmaj7(sus2) G/B G

Rhy. Fig. 2

Gtr. 2

Gtr. 1

Gtr. 2 divisi

mf w/ chorus & delay

let ring

* Chord symbols reflect implied tonality.

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times, simile

D Cmaj7(sus2) G/B G D Cmaj7(sus2)

Yes, I told you that the light goes up and down. Don't you no -

Gtr. 2

End Rhy. Fig. 2

let ring

Gtr. 1

G/B G D Cmaj7(sus2) G/B G D Cmaj7(sus2)

- tice how the wheel goes 'round. And you bet - ter pick your-self up from the ground be - fore

Rhy. Fig. 3

Gtr. 1

End Rhy. Fig. 3

G/B G D Cmaj7(sus2) G/B G

they bring the cur - tain down. Yes, be - fore they bring the cur - tain down.

P.M. 4

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, 3 1/4 times, simile
Gtr. 1: w/ Rhy. Fig. 3, 3 1/4 times, simile

D Cmaj7(sus2) G/B G D Cmaj7(sus2)

Woo.

Gtr. 3 (dist.)

f

full 1/2 full 1/2 10 full 13 full 10 full 10 full 10 1/2 10 10 12 (12) 10

Gtr. 1

G/B G D Cmaj7 G/B G

Gtr. 3

full 1/2 full 1/2 10 1/2 10 10 12 (12) 10 12 10 12 10 10 12 1/2 (12) 10 12 10

D Cmaj7(sus2) G/B G D Cmaj7(sus2)

Yea, yea, yea.

Sva

full 1/2 1/2 1/4 full

(10) 10 12 12/15 14 15 (15) 13 15 15 15 (15) 13 15 13 15 15 15 15 15 15 (15) 13

D

let ring _____

Gtr. 1: w/ Rhy. Fig. 1, last 3 meas., simile

let ring- - - - -

let ring - - - - -

P.M

T A B	11	11	11	11						5	5		
	12	12	12	12	12	11	10	9		5	5	5	
	12	12	12	12	12	11	10	9	7	7	7	5	7

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
Am

The musical score is written for a guitar and voice. The guitar part is in the key of D major (indicated by two sharps on the F# and C# lines) and 12/8 time. The first system shows a whole rest on the first staff, followed by a melodic line on the second staff. The second system continues the melody. The third system shows a melodic line on the first staff and a bass line on the second staff. The lyrics are: "She didn't have the time to wait in the queue." The guitar part includes various techniques such as bends, vibrato, and a "full" bend. The bass line includes a "full" bend and a "full" bend. The score is divided into three systems, with the third system showing a melodic line on the first staff and a bass line on the second staff.

Gtr. 1: w/ Rhy. Fill 2

The musical score is for the song "She Cried Away Her Tears" by The Beatles. It features three staves: a vocal line, a guitar line (Gtr. 3), and a guitar line (Gtr. 1). The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "She cried a - way her". The guitar line (Gtr. 3) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes fret numbers (15, 12, 14, 13, 12, 10, 12, 10, 12) and a "full" marking. The guitar line (Gtr. 1) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a "Gtr. 1" marking and a "P.M." marking. The score is divided into two systems. The first system contains the vocal line, the Gtr. 3 line, and the Gtr. 1 line. The second system contains the Gtr. 3 line and the Gtr. 1 line. The Gtr. 3 line includes a "full" marking and fret numbers. The Gtr. 1 line includes a "P.M." marking and fret numbers.

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff shows the vocal melody in G major, with lyrics "life since she fell off the cra - dle." and chord markings Bm7 and Am(add9). The second staff is the guitar part, featuring a melodic line with a 9/11 fret bend and a final chord. The third staff is the bass part, showing a rhythmic pattern with a 4/4 time signature and a final chord. The bottom staff is the drum part, showing a simple beat pattern with a 4/4 time signature.

Born To Be Wild

Words and Music by Mars Bonfire

E7#9



E



Intro

♩=148

Gtr. 1 (dist.) E

mf

TAB

Verse

Kybd.

E7#9

1, 3. Get your mo - tor run - nin', head out on the high - way.
2. I like smoke and light - ning, heav - y met - al thun - der.

2nd & 3rd time simile

P.M. 4

P.M. 4

E7#9

Look-in' for ad - ven - ture and what - ev - er comes our way.
rac - in' with the wind, and the feel-in' that I'm un - der.

P.M. 4

P.M. 4

© Copyright 1968 MANITOU MUSIC CANADA, A Division of MCA CANADA LTD.

Copyright Renewed

All Rights for the USA Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.

International Copyright Secured All Rights Reserved

MCA Music Publishing

Pre-Chorus

Gtr. 1: w/ Fill 1, 2nd time

G A E G A E

Yeah, dar-lin' go make it hap - pen, _ take the world in a love em - brace. _

let ring let ring 3/4 let ring let ring full

Gtr. 1: w/ Fill 2, 2nd time
Gtr. 1: w/ Fill 3, 3rd time

G A E G A E5

Fire all of your guns _ at once _ and ex - plode in - to space. _

let ring let ring let ring let ring

2., 3.

E G

Like a true na - ture's child we were born, born to be wild..

Fill 1
Gtr. 1

TAB

14 12 14 (14) 12

Fill 2
Gtr. 1

TAB

2 2 0 2 (2)

Fill 3
Gtr. 1

TAB

12 14 12 12 14 12

A G E5

We can climb so high, I nev-er wan-na die.

Chorus

E D5

Born to be wild.

E5 E D5 To Coda ⊕

Born to be wild.

Organ Solo

E

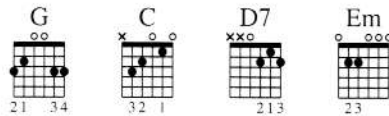
Rhy. Fig. 1

play 3 times

End Rhy. Fig. 1

Brown Eyed Girl

Words and Music by Van Morrison



Intro

Moderately Fast Rock ♩ = 144

Gtr. 1 (elec.)

N.C. (G) (C) (G) 1. (D)

mf
w/ clean tone
w/ pick & fingers

TAB

12	13	15	13	12	12	13	15	13	12	12	13	15	13	12	10	11	12	10
12	14	16	14	12	13	15	17	16	13	12	14	16	14	12	12			
.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

2.

(D)

Verse

G

Rhy. Fig. 1

C

G

Gtr. 2
(acous.)

mf

Hey, where did we go — days — when the rains —

Gtr. 1

let ring

10 11 12 10 3 3 3 1 3 0 3 3 3 4 3 4

12 11 12 10 5 5 5 0 2 2 5 4 3 4

5 5 5 2 2 5 4 3 4

D7

Gtr. 2: w/ Rhy. Fig. 1, 3 times

G

C

End Rhy. Fig. 1

— came? — Down — in the hol — low, —

10 8 7 5 3 3 3 0 3 0

11 11 9 7 5 4 5 3 4 1 2 0

11 11 9 7 5 4 5 3 4 1 2 0

G D7 G

play - in' a new — game. Laugh - ing and a

C G D7

run - ning, hey, — hey, — skip - ping and a jump - ing,

G C G D7

in the mis - ty morn - ing fog — with our, our hearts a thump - in'. And you, —

C D7 G Em

Rhy. Fig. 2

Gtr. 2

my brown - eyed — girl. —

Gtr. 1

C D7 G D7 End Rhy. Fig. 2

Yeah, you, ____ my ____ brown-eyed girl. ____

Verse
Gtr. 2: w/ Rhy. Fig. 1, 4 times

G C G D7

2. Now, what-ev-er hap - pened to Tues - day and so ____ slow?

G C G D7

Go - ing down the old ____ mine _ with a tran - sis - tor ra - di-o. ____

G C G

Stand - ing in the sun - light laugh - ing, hid - ing be - hind _ a

D7 G C

rain - bow's wall. — Slip - ping and a slid - ing

G D7 C

all a - long the wa - ter - fall — with you, — my brown - eyed — girl. —

G Em C D7

You, — my — brown - eyed girl. —

G D7

Do you re - mem - ber when we used to sing?

Gtr. 2

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1, 2 times
G

[illegible]

G D7

Gr. 2

Gr. 1

la, la, la, te, da. La, te, da.

4 7 5 3 3 5 3 3 5 5 5

Gtrs. 1 & 2 tacet

[illegible]

Verse

Gtr. 2: w/ Rhy. Fig. 1, 4 times

G C G D7

3. So hard to find _____ my way now _ that I'm all _ on my _ own. _

Gtr. 1

G C G D7

I saw you just _ the oth-er day; _ my, _ how you have grown. _

G C G

Cast _ my mem-'ry back _ there, Lord. Some - times I'm o -

D7 G C

ver - come think - in' 'bout _ it. Laugh - ing and a run - ning, hey, _ hey, _

G Em C D7
 A you, my brown-eyed girl..

[illegible]

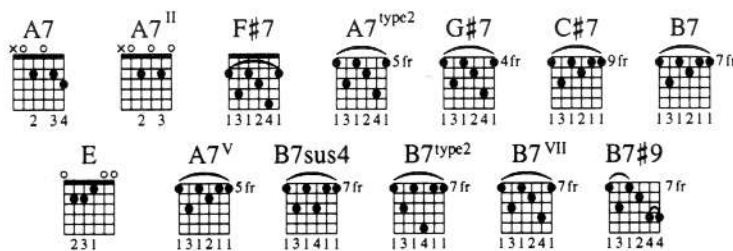
Chorus *Play 4 Times & Fade*

w/ Lead Voc. ad lib.
Gtr. 1: w/ Rhy. Fig. 3, simile
Gtr. 2: w/ Rhy. Fig. 1
G

This system continues the melody from the first system. It begins with a G major chord, followed by a C major chord, then a G major chord, and finally a D7 chord. The lyrics 'Sha, la, la, la, la, la, la, la, la, te, da,' are written below the notes.

Day Tripper

Words and Music by John Lennon and Paul McCartney



Intro

Moderate Rock ♩ = 138

N.C. (E7)

Gtr. 1

mf

T
A
B

0 3 4 2 2 0 | 2 4 2 0 2 | 0 3 4 2 2 0

Gtr. 1

E E7 E E7 E E7

(0) 2 4 2 0 2 | 0 3 4 2 2 0 | 2 4 2 0 2

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

p

let ring

0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1

Gtr. 2: w/ Rhy. Fig. 1, 2 times

(drums enter)

E E7 E E7 E E7 E E7 E E7

0 3 4 2 2 0 | 2 4 2 0 2 | 0 3 4 2 2 0 | 2 4 2 0 2

Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times

E E7 E E7 E E7 E E7 E E7

1. Got a good rea - son for tak-ing the ea - y way out. —
2. She's a big tea - ser. She took me half — the way there. —
3. Tried to please her, she on - ly played one night stands..

Gtr. 1

0 3 4 2 2 0 | 2 4 2 0 2 | 0 3 4 2 2 0 | 2 4 2 0 2

Copyright © 1965 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

A7 type G#7 Gr. 1: w/ Rhy. Fill 1, 2nd time C#7

so long to find out, and I found

P.M. P.M.

1. To Coda ⊕ N.C. (E7) E

Gr. 2 (cont. in notation) Gr. 2 Gr. 1 & 2 Gr. 1

out.

Gr. 2: w/ Rhy. Fig. 1 E7 E E7 E E7 2. B7 A7^v

out.

Rhy. Fill 1 Gr. 1

P.M.

TAB

Interlude

Gtr. 3: w/ Riff A

B7

B7sus4

Gtr. 2

Gtr. 1

cont. strum simile

B7 type2

B7

Guitar Solo

B7^{VII}

B7#9

Gtr. 2

Riff A

Gtr. 3

Breakdown

Gtr. 2: w/ Rhy. Fig. 1

E7 E

D.S. al Coda
(take 1st ending)

E7 E E7

⊕ Coda

Breakdown

Gtrs. 1 & 2

N.C. (E7)

Rhy. Fill 2

Gtr. 4 (overdub with Gtr. 1)

Musical score for "The Wind" by The Beatles. The score is in 4/4 time, key of D major (two sharps). It features a guitar melody and a bass line. The guitar part includes a "P.M." (Pedal Point) section with a dashed line. The bass line is a simple walking bass. The score is divided into measures by vertical bar lines.

Gtr. 2: w/ Rhy. Fig. 1, 2 times

E7 E

E7

E E7

Gtr. 2

Out-Chorus

Gtr. 2: w/ Rhy. Fig. 1, till fade

E

E7 E

E7

E

E7

E

E7

E

Day - Trip - per,

Repeat and Fade

E7

E

E7

E

E7

E

E7

E

E7

Day - Trip - per,

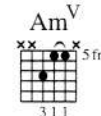
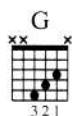
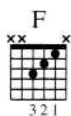
yeah. ____

Fill 4

Gtr. 3

Don't Fear the Reaper

Words and Music by Donald Roeser



Intro
Moderately ♩ = 138

Verse

A5 G F₉^{6no3rd} G

play 4 times

Gtr. 1: w/ Riff A, 4 times

A5 G F₉^{6no3rd} G

1. All our times have come.

Riff A

f

let ring

End Riff A

TAB

0 2 2 0 3 2 0 0 1 3 0 0 3 2 0 0

A5 G F₉^{6no3rd} G A5 G F₉^{6no3rd} G

Here but now they're gone.

Chorus

A5 G F₉^{6no3rd} G N.C.(F) (G) (A5)

Sea - sons don't fear the reap - er, nor do the

Gtr. 1

P.M.

1 1 1 1 3 3 3 3 5 5 5 5 5 5 5 5

(F) (E5) (A5) (G) F₉^{6no3rd} G

wind, the sun or the rain. We can be like they are. Come on ba - by, don't fear the reap -

Gtr. 1: w/ Riff A, 9 times

A5 G

P.M.

let ring

1 1 1 1 0 0 0 0 5 5 5 5 3 3 3 3 1 3 0 3 2 0 0

$F_9^{6\text{ no3rd}}$ G A5 G $F_9^{6\text{ no3rd}}$ G A5 G
 er. Ba - by take my hand. — Don't fear the reap - er. We'll be a - ble to fly. — Don't fear the reap -

$F_9^{6\text{ no3rd}}$ G A5 G $F_9^{6\text{ no3rd}}$ G A5 G
 er. Ba - by, I'm your man. — La, — la, la, —

Gtr. 2 (elec.)

f
w/ slight dist.

full

15 13 12 13 15 12 15 15 13 12 12 14 14

$F_9^{6\text{ no3rd}}$ G A5 G $F_9^{6\text{ no3rd}}$ G A5 G
 la, — la, — La, — la, la, —

full

(14) 14 16 17 16 14 15 15 (15) 13 12 12 14 14

$F_9^{6\text{ no3rd}}$ G A5 G $F_9^{6\text{ no3rd}}$ G A5 G
 la, — la, —

8va

fdbk.

1/2

(14) 14 12 12 12 12 14 14 12 14 (14)

*F*₉⁶ no3rd G Gtr. 2 tacet
8va Am
fdbk. loco
Gtr. 1

(14) (14) \ 1 8

Verse

Gtr. 1: w/ Riff A, 4 times

A5 G *F*₉⁶ no3rd G A5 G *F*₉⁶ no3rd G

2. Val en tine is done.

A5 G *F*₉⁶ no3rd G A5 G *F*₉⁶ no3rd G

Here but now they're gone.

Gtr. 2

10 8 (8) 10 5 (5) 5 7 5 7

Chorus

N.C.(F) (G) Gtr. 2 tacet (A5) (F) (E5) (A5) (G) G5

Ro - me - o and Ju - li - et are to - geth - er in e - ter - ni - ty. (Rom - e - o and Ju -

Gtr. 2

Gtr. 1

Gtr. 1 *divisi*

P.M. 4

(5) 9

1 1 1 1 3 3 3 0 5 5 5 5 5 5 5 5 1 1 1 1 0 0 0 0 5 5 5 5 3 3 3 3

F5 G5 A5 G5 F5 G5

For - ty thou - sand men and wom - en ev - 'ry day. For - ty thou - sand men and wom - en ev -

li - et.) (Like Rom - e - o and Ju - li - et.)

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

9 1 1 1 1 3 3 3 5 5 5 5 5 5 5 5 3 3 3 3 1 1 1 1 3 3 3 3

A5 G5 F5 G5 A5 G5

'ry day. (Re - de - fine hap - pi - ness.) A - noth - er for - ty thou - sand com - ing ev - 'ry day. (We can be like they -

P.M. P.M. P.M. P.M. P.M. P.M.

7 5 5 5 7 5 3 3 3 1 1 1 3 5 3 3 5 7 5 5 7 5 3 3 0

F₉^{6 no3rd} G Gtr. 1: w/ Riff A, 9 times A5 G F₉^{6 no3rd} G

are.) Come on ba - by. (Don't fear the reap - er.) Ba - by, take my hand.

let ring let ring

1 3 0 0 3 2 0 0

A5 G F₉^{6 no3rd} G A5 G

(Don't fear the reap - er.) We'll be a - ble to fly. (Don't fear the reap -

F₉^{6 no3rd} G A5 G F₉^{6 no3rd} G A5 G

er.) Ba - by, I'm your man. La, la, la,

Gtr. 2

12 12 (12) 1/2 (12) 10

Guitar Solo

Gtr. 1: w/ Riff B

N.C.

Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1, 2 1/2 times

Gtr. 1

End Rhy. Fig. 1

8va *loco* *F5*

Gtr. 1

Gtr. 2 *divisi*

G5 *F5*

3

let ring *1/2* *fdbk.* *8va* *pitch: C*

G5

8va *loco* *fdbk.* *fdbk.*

Gtr. 2 Gtr. 1: w/ Riff A, 4 times Gtr. 2 tacet

A5 G F₉⁶ no3rd G A5 G F₉⁶ no3rd G

dim.

(5)

(12)

A5 G F₉⁶ no3rd G A5 G F₉⁶ no3rd G

Gtr. 3

fdbk.

(12)

Verse

Gtr. 1: w/ Riff A, 4 times

A5 G F₉⁶ no3rd G A5 G F₉⁶ no3rd G

3. Love _____ of two _____ is _____ one. _____

fdbk.

(12)

A5 G F₉^{6 no3rd} G A5 G F₉^{6 no3rd} G

Here _____ but now _____ they're _____ gone. _____

8va

fdbk

20 full (20)

Chorus

Gtr. 3 tacet F5 G5 A5 F5 G5

Came the last night of sad - ness, and it was clear she could - n't go on. _____

Gtr. 1

A5 G5 F5 G5 A5 G5

_____ And the door was o - pen and the wind _____ a'peared. The

F5 G5 A5 G5 F5 G5

can - dles blew _____ and then dis - ap - peared. The cur - tains flew _____ and then he

A5

G5

F

G

Am^V

G

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 2

ap - peared. Said

don't be

a - fraid. _

Come on

ba -

by. And she

had no

fear. _

Rhy. Fig. 2

End Rhy. Fig. 2

let ring

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, till end

F

G

Am[♦]

G

F

G

And she ran _ to him.

(Then they start - ed to fly. _)

They looked back - ward and said _

Am[♦]

G

F

G

Am[♦]

G

_ good - bye.

(She had be - come like

they _ are.)

she had tak - en his hand. _

(She had be - come like they _

F

G

Am[♦]

G

F

G

_ are.)

Come on

ba -

by. (Don't

fear the reap

- er.)

*Gtr. 3

8va

full

1/2

17

17

15

16

15

16

13

14

*Two gtrs. arr. for one.

Outro

Am[♦]

G

F

G

Am[♦]

G

F

G

Play 6 Times and Fade

8va

full

1/2

17

17

15

16

15

16

13

14

Drive My Car

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = ca. 122

N.C.

Verse

(D)

1. Asked a girl what she
2. I told that girl that my

Gtr. 1 (G.H.) *f* even bend 1/2 let ring Gtr. 2 *mf*

T
A
B

7 5 8 7 5 7 6 5 7 7 5 5 7 (7) 7 5 7 5 7 5 7 9 7 9 7 5

(G) (D) (G)

want-ed to be, and she said, "Ba-by, can't you see?
pros-pects were good, and she said, "Ba-by, it's un-der- stood.

Gtr. 1 tacet

3 5/7 5 7 5 3 5 7/9 7 9 7 5 3 5/7 5 7 5 3

(D) (G) (Am7)

I wan-na be fam-ous, a star of the screen. _ But you can do some-thing
Work-in' for pea-nuts is all ver-y fine. _ But I can show you a

5 7/9 7 9 7 5 3 5/7 5 7 5 3 5 5 5 5 5 5

Copyright © 1965 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

Chorus

(Bm)

(G)

in be - tween. — }
bet - ter time. — }

Ba - by, you can drive my car. —

(Bm)

(G)

(Bm)

Yes, I'm gon - na be a star. —

Ba - by, you can drive my car, —

(E)

(A)

1.

(D)

(A)

and may - be I'll love — you."

2.

(D)

(A)

N.C.

you."

Beep beep, mm - beep, beep,

yeah! —

Gr. 1 (P.McC.)

3

Guitar Solo
(P.McC.)

(D) (G) (D)

Gtr. 1

mf even bend w/slide --- $\rightarrow$ even bend w/slide --- $\rightarrow$

1/2 8/10 8 1/2 (8) 6 8 8 8 6 8 (8) 7 5- 7 1/2 8/10 8 1/2 (8) 6 5- 7 1/2 8/10 8 1/2 (8) 6 5- 7

Gtr. 2

5 5 (5) 7/9 7 9 7 5 3 3 3 5/7 5 7 5 7 5 5 (5) 7/9 7 9 7 5

(G) (D) (G)

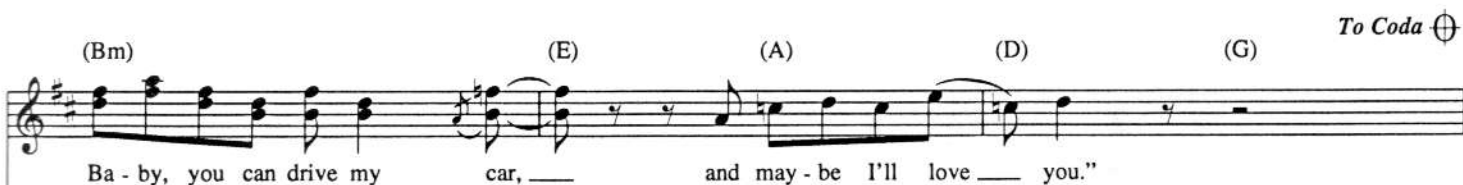
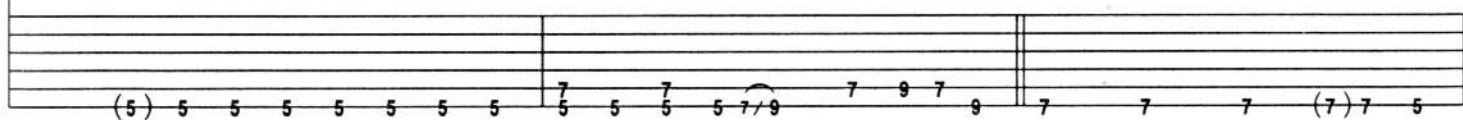
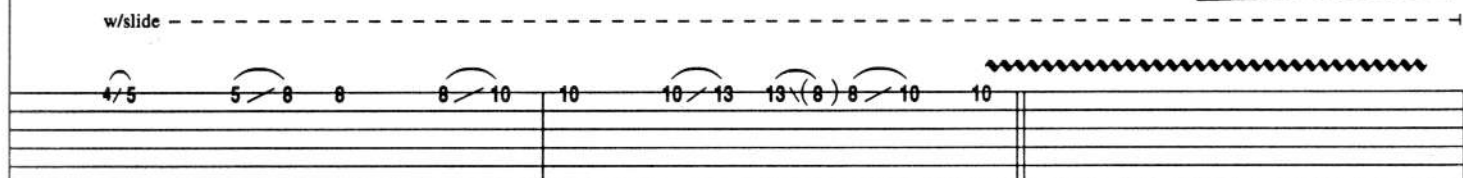
even bend w/slide --- $\rightarrow$

1/2 8 8 8 6 7 (7) 7 5- 7 1/2 8/10 8 1/2 (8) 6 8 8 8 6 7 1/2 8 8 8 6 7 (7) 7 5- 7 1/2 8/10 8 1/2 (8) 6 8 8 8 6 7

3 3 3 5/7 5 7 5 7 5 5 (5) 7/9 7 9 7 5 3 3 3 5/7 5 7 5 7

Chorus
(Bm)

(Am7)



(A) N.C. Verse (D) (G)

3. I told that girl I could start right a - way, ____

(D) (G) (D)

and she said, "Lis-ten babe, _ I got some-thin' to say. ____ I got no car an' it's

(G) (Am7) D.S. al Coda

break-in' my heart, _ but I found a driv - er, and that's a start. ____

⊕ Coda

(A) N.C. (D)

Beep, beep, mm - beep, beep, yeah! ____

(A) (D) (A)

Beep, beep, mm - beep, beep, yeah! — Beep, beep, mm - beep, beep, yeah! —

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features two measures of music, each starting with a vocal line and a guitar accompaniment. The first measure is labeled (A) and the second (D). The lyrics "Beep, beep, mm - beep, beep, yeah! —" are written below the vocal line. The guitar accompaniment is shown on a six-line staff with fret numbers (5, 5, 5, 7/9, 7, 9, 7, 9) and a wavy line indicating a slide. The bottom staff is a guitar fretboard diagram with fret numbers (5, 5, 5, 7/9, 7, 9, 7, 9) and a wavy line indicating a slide.

Begin fade

(D) (A)

— Beep, beep, mm - beep, beep, yeah! —

Gtr. 2

Gtr. 1

w/slide

10/12 (12) 10/12 (12) 10/12 (12) 10/12

The second system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features two measures of music, each starting with a vocal line and a guitar accompaniment. The first measure is labeled (D) and the second (A). The lyrics "Beep, beep, mm - beep, beep, yeah! —" are written below the vocal line. The guitar accompaniment is shown on a six-line staff with fret numbers (5, 5, 5, 7/9, 7, 9, 7, 9) and a wavy line indicating a slide. The bottom staff is a guitar fretboard diagram with fret numbers (5, 5, 5, 7/9, 7, 9, 7, 9) and a wavy line indicating a slide. The instruction "Begin fade" is written above the first measure.

(D) (A) (D)

Beep, beep, mm - beep, beep, yeah! —

Fade out

The third system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features two measures of music, each starting with a vocal line and a guitar accompaniment. The first measure is labeled (D) and the second (A). The lyrics "Beep, beep, mm - beep, beep, yeah! —" are written below the vocal line. The guitar accompaniment is shown on a six-line staff with fret numbers (5, 5, 5, 7/9, 7, 9, 7, 9) and a wavy line indicating a slide. The bottom staff is a guitar fretboard diagram with fret numbers (5, 5, 5, 7/9, 7, 9, 7, 9) and a wavy line indicating a slide. The instruction "Fade out" is written above the second measure.

Words and Music by Allen Collins and Ronnie Van Zant

Words and Music by Allen Collins and Ronnie Van Zant



Moderate Rock ♩ = 132

Moderate Rock ♩ = 132

Gtr. 2: w/ Rhy. Fill 1

Gtr. 3* (elec.)
(fingerpicked)

Guitar Solo

Rhy. Fig. 1

* Gtr. 3 is doubled throughout.

Rhy. Fill 1

Gtr. 2

First staff of music: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4-B4, a quarter note C5, and a half note B4-A4. The final measure contains a whole note chord consisting of G4, B4, and C5.

© Copyright 1973, 1976 by DUCHESS MUSIC CORPORATION and
WINDSWEPT PACIFIC ENTERTAINMENT CO. d/b/a LONGITUDE MUSIC CO.
Rights for DUCHESS MUSIC CORPORATION Administered by MCA MUSIC PUBLISHING,
A Division of MCA, INC., 1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved

The musical score for "The Sound of Silence" features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part includes a melodic line with a descending scale and a bass line with a descending scale. Chord diagrams are provided for the guitar part, including A5, A6, A7, A6 D5, D6, D5, D6 D5, and D6 D5. The bass part is shown on a single staff with a bass clef, featuring a descending scale and a bass line. Chord diagrams for the bass part include (0), 7, 9, 10, 9, (9), 7, 10, 9, (9), 7, 10, 10, 9, 9, 10, 9, (9), 7, 7, 9, 7, 9, 7, and (7).

(Gtr. 2: cont. in slash)
 let ring. ----- 4

7 9 10 9 5 5 5 5 7 7 9 7 7 9 7 7 5 5 5 5 5 5 5 5

E5 A A D5 D6 D5 D6 D5 D6 D5

Gtr. 2 *mf* (cont. in notation)

Grtr. 1

pitch: C#

Grtrs. 1 & 2

0 3 4 2 4 2 4 0

2 2 0 X 0 0

3 2 0 4 0 0

3 2 0 4 0 0

3 2 0 4 0 0

3 2 0 4 0 0

The first system of the guitar score for "The Highway Blues" consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The notation includes a series of eighth and quarter notes, with some notes beamed together. Above the staff, there are several chord symbols: G5, F#5 F5 E5, D5, D6, D5, D6 D5, D6 D5, and D6 G#5. Below the staff, there are two lines of tablature. The first line of tablature shows fret numbers 8 and 8. The second line of tablature shows fret numbers 5, 5, 5, 4, 3, 2. There are also some wavy lines indicating bends or vibrato.

Gtrs. 1 & 2

3 2 0 0 4 0 2 0 4 0 3 0 3 0 2 0 4 0 6/4

A5 A6 A7 A6 D5 D D5 C#5

1. I was

w/pick

End Rhy. Fig. 1

Verse

Gtr. 3 tacet

Gtr. 2: w/ Rhy. Fill 6, 3rd time

D5 D6 D5 D6 D5 D6 D5 D6 G#5 A5 A6 A5 A6 N.C. (A6) (A7) (A6) D5

cut - tin' the rug down at a place called The Jug - with a girl named Lin - da Lu, - when a
scared and fear - in' for my life, I was shak-in' like a leaf on a tree. 'Cause he was
crowd cleared a - way - and I be - gan to pray and the wa - ter fell on the floor. And I'm

Gtrs. 1 & 2

D6 D5 D6 D5

D6 N.C.(E)

Gtr. 1: w/ Rhy. Fill 3, 2nd time

A5

B5

in walked a man - with a gun in his hand - and he was look-in' for - you know who. - He said, "Hey.
lean and mean and big and bad, lord, and point-in' that gun at me. "Oh, _____
tel - lin' you son - well, it ain't no fun star-in' straight down a for - ty four. Well, he turned.

Rhy. Fill 3

Gtr. 1

A5 N.C.

B5

Rhy. Fill 6

Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Fill 4, 2nd time

1.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas. only, simile

Rhy. Fill 2

Gtr. 2

N.C.(E5)

TAB

Rhy. Fill 4

Gtrs. 1 & 2

TAB

7 9 7 9

7 5 7 5

A5 E A5 E F#5 D5 D5/A C#5/G#

Gtrs. 1 & 2

Gtr. 3

2. I was

w/pick

2., 3.

Chorus

D5/A A5

Gtrs. 1 & 2

Gtr. 4 (elec.)

Oh, won't 'cha gim-me three steps, gim-me three steps, mis - ter, gim-me three steps, t'wards the door?..

(cont. in slash) *mf* (w/ dist.)

Gtr. 3: w/ Fill 1, 1st time

Gtr. 4: w/ Rhy. Fill 5, 2nd time

D5/A A5 E5 F#5 D/A

(cont. in notation)

Gim-me three steps gim-me three steps, mis - ter and you'll nev-er see a me no more."

Fill 1
Gtr. 3

full

TAB

4 4 2 (2) 4 2 (2)/

Rhy. Fill 5
Gtr. 5

TAB

0 0 3 4 2 2 0 0

To Coda ⊕

Guitar Solo

* D

D5

D

D5

For sure!

Gtr. 4

Gtr. 3

Gtrs. 3 & 4

ff

3/4

Gtrs. 1 & 2

* implied tonality

Gtr. 4: w/ Fill 2
A5

D

picked w/fingers 3/4 let ring 3/4 3/4 3/4 let ring 3/4 w/pick

Fill 2
Gtr. 4

pick w/fingers 3/4 let ring 3/4

TAB

E5 A N.C.(D)

1/2

* Gtr. 4, only

G5 F#5 F5 E5 D

N.C. D5

Gtr. 2

D.S. al Coda
(take 2nd ending)

Gtrs. 3 & 4

3. Well, the

Gtrs. 1 & 2

Gtr. 1

(Gtr. 2: cont. in slash)

$\oplus$ *Coda*

Outro Guitar Solo

Gts. 1 & 2: w/ Rhy. Fig. 1, 2 times

Gtr. 3

Grtr. 3

D5 D6 D5 A5

Spoken: Show me your back door.

pick w/fingers
let ring

full full full 1/4 1/2

10 9 10 9 10 9 10 9 10 9 7 7 9 7 2 2 4 4 (4) 2 4 2 4 2 4 5 4

9 9 9 (9) 9 9 (9) 9 9 (9) 7 7 9 7 9 3/4 3/4 4 4 4 4 4 4

[illegible]

D5 D6 D5^{*} D6 D5 D6 D5 D6 D5 G5 F#5 F5 E5

Gtrs. 1 & 2: w/ Rhy. Fill 7

w/pick

let ring full full full

pick w/fingers let ring full

Rhy. Fill 7
Gtrs. 1 & 2

TAB

(2)	2	5
(2)	2	5
0	0	5

D5 D6 D5 D6 D5 D6 D5 A5 D

full let ring full w/pick

Begin Fade D6 D5 D6 D5 A5 8va A6 A5

pick w/fingers let ring full let ring 3/4 let ring 3/4 full

D5 D6 D5 D6 D5 D6 D5 Gtr. 1: w/Rhy. Fill 8 E5 A

8va loco full let ring 3/4 1/2 full let ring full let ring 1/2

D5 D6 D5 D6 D5 D6 D5 G5 Fade Out F#5 D5 E5

let ring full let ring full let ring full

Rhy. Fill 8
Gtr. 1

TAB

9 9 11 9 9 9 2
7 7 7 7 7 7 2
0 0 0 0 0 0 0

Gloria

Words and Music by Van Morrison

Intro

Moderately Fast ♩ = 130

E Em D A E Em D A E Em D A E Em D A E

Gtr. 1 (clean) Rhy. Fig. 1

1. Like to tell you 'bout _ my

End Rhy. Fig. 1

mf

TAB

* Key signature denotes E Mixolydian.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 5 1/2 times, simile

Em D A E Em D A E Em D A E

ba - by. You know she comes a - round. _

Em D A E Em D A E Em D A E

Just 'bout five feet four, a from her head to the _ ground.

Em D A E Em D A E Em D A E

You know she comes a - round _ here.

Em D A E Em D A E Em D A E

A just a - bout mid - night. _ She make me feel so good

Em D A E Em D A E Em D A E Em D A E

Lord. She make me feel al - right. And her name is G,

Copyright © 1965 by January Music Corp. and Hyde Park Music Company Ltd.

Copyright Renewed

Published in the U.S.A. and Canada by Unichappell Music Inc. and Bernice Music, Inc.

All Rights Administered by Unichappell Music Inc.

International Copyright Secured All Rights Reserved

Em D A E Em D A E Em D A E Em D A E

L, O, R, I.

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Em D A E Em D A E Em D A E Em D A E

G, L, O, R, I, A. (Glo - ri - a. G, L, O, R, I, A.

Em D A E Em D A E Em D A E

Glo - ri - a. I'm gon - na shout it all night. Glo - ri - a.

To Coda

Em D A E Em D A E Em D A E

I'm gon - na shout it ev - 'ry day. Yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Glo - ri - a.)

Interlude

Gtr. 1 Em D A E Em D A E

f

0 0 0 0 2 0 0 0 0 0 0 0 2 0 0 5 12 12 12 10 9 10 12 12 12 10 9 10
 0 0 0 0 2 0 0 0 0 0 0 0 2 0 0 5 12 12 12 10 9 10 12 12 12 10 9 10
 1 1 1 1 2 1 1 1 1 1 1 1 2 1 1 5 13 13 13 11 9 11 13 13 13 11 9 11
 2 2 2 2 1 2 2 2 2 2 2 2 2 2 2 5 13 13 13 11 9 11 13 13 13 11 9 11

E D A D E D A D E D A D E D A D

12 12 12 10 9 10 12 12 12 10 9 10 12 12 12 10 9 10 12 12 12 10 9 10
 12 12 12 10 9 10 12 12 12 10 9 10 12 12 12 10 9 10 12 12 12 10 9 10
 13 13 13 11 9 11 13 13 13 11 9 11 13 13 13 11 9 11 13 13 13 11 9 11

E D A E D A E D A E D A

mf

4 2 0 2 0 4 3 0 2 0 4 3 0 2 0 4 2 0 2 0
 5 5 0 2 0 5 3 0 2 0 5 3 0 2 0 5 3 0 2 0
 4 4 0 2 0 4 3 0 2 0 4 3 0 2 0 4 3 0 2 0

Verse

E

E

2. She comes a-round here. Just a-bout mid - night.

Rhy. Fig. 2

End Rhy. Fig. 2

mp *p*

Gtr. 1: w/ Rhy. Fig. 2, 8 times

Ha, she make me feel so good, Lord. I wan-na say she make me feel al -

right. Comes walk-in' down my street. Watch her come up to my house.

You knock up-on my door. And then she comes to my room.

D.S. al Coda

Then she make me feel al - right. G, L, O, R, I, A.

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile

— yeah, yeah, yeah, so good. (Glo Al - right. Just so good. ri - a.)

Al - right. Yeah. (Glo ri - a.)

Outro

Gtr. 1

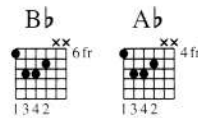
12 12 12 10 9 10 12 12 12 10 9 10 12 12 12 10 9 10 0

12 12 12 10 9 10 12 12 12 10 9 10 12 12 12 10 9 10 0

13 13 13 11 9 11 13 13 13 11 9 11 13 13 13 11 9 11 0

Hello, I Love You (Won't You Tell Me Your Name?)

Words and Music by The Doors



Intro

Moderately $\text{♩} = 123$

* **A G N.C. A G N.C. Hel -

Gtr. 1 (dist.) **Riff A** **End Riff A**

f

TAB

5 5 7 7 3 3 5 5 5 7 5 2 3 2 0 2 5 5 3 3 5 7 5 2 3 2 0 2

* Key signature denotes A Mixolydian.

** Chord symbols reflect overall tonality.

Chorus

Gtr. 1: w/ Riff A, 2 times

A G N.C. A G lo, I love you, won't you tell me your name? _ Hel - lo, I love you, let me

N.C. A G N.C. jump in your game. _ Hel - lo, I love you, won't you tell me your name? _ Hel -

A G N.C. lo, I love you, let me jump in your game. _

To Coda ⊕

1. She's
2. She

Verse

A G A G A G walk - ing _ down the street, _ blind to _ ev - 'ry

Gtr. 1

5 5 3 3 5 5 5 7 7 8 7 8 10 10 10 8 8 7 7 5

A G A G A G

eye she meets. _ Do you think you'll _ be the guy _ to

5 3 3 2 2 3 3 5 5 7 7 5 5 7 7 8 5 7 7 8 8 10 10 8

A G A G

make the _ queen _ of the an - gels sigh? _ Hel -

D.S. al Coda

5 7 7 5 5 3 3 5 5 7 7 5 5

⊕ Coda

Verse A G

holds her _ head so

5 5 3 3 5 5 7

A G A G A G

high; _ like a stat - ue _ in the sky. _ Her

5 5 7 7 8 8 7 7 8 8 10 10 12 12 10 10 12 12 14 14 12 12 10

A G A G A G

arms are _ wick - ed and her legs are long. _ When she moves, my brain screams

7 9 9 7 10 8 8 7 5 5 3 3 5 5 7 7 8 8 7 7 5 5 3

A G N.C. Verse * B $\flat$ A $\flat$

out this song. — 3. Side - walk crouch - es —

5 5 3 3 3 3 3 5 1 5 3 3 3 5

* Key signature denotes B $\flat$ Mixolydian.

B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$

at her feet, — like a dog — that begs for some-thing sweet. — Do you

5 6 6 8 8 8 6 6 8 8 10 10 8 8 6 8 8 8 8

B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$

hope to — make her see you, fool? — Do you hope to pluck this

10 10 10 11 11 13 13 11 11 10 10 8 8 6 6 8 8 6 6 5 3 3 1

B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$ **Outro**

dus - ky jew - el? Hel - lo! Hel - lo! Hel - lo!

Gtrs. 1 & 2 (dist.) *mf* (Gtr. 2 cont. in slash)

1 1 4 4 4 6 6 4 6 6 4 4

B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$

Gtr. 2

Rhy. Fig. 1

Voc. Fig. 1

End Voc. Fig. 1

Hel - lo! _____ Hel - lo! _____ Hel - lo! _____

Gtr. 1

6 4 6 6 (6) 4 1 0 1 0 4 1 4 0

Bkgd. Voc.: w/ Voc. Fig. 1, till fade, simile

B $\flat$ A $\flat$ End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1, till fade, simile

B $\flat$ A $\flat$ B $\flat$ A $\flat$

(Ah. _____ I want _____ you. Hel - lo.)

1 0 1 0 4 1 4 0 1 0 1 0 4 1 4 0 1 0 1 0 4 1 4 0

Begin Fade

Gtr. 1: w/ Rhy. Fig. 1, till fade, simile

B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$

I need _____ my ba - by now. _____ Love _____ my babe. _____

Fade Out

w/ Voc. ad lib, till fade

B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$ B $\flat$ A $\flat$

Yeah, _____ hey, _____ yeah.

Words and Music by Billy Roberts

Intro

Moderately Slow Rock ♩ = 82

Verse

C5

G

D

A5

*T = Thumb on ⑥

86

D

Aadd9

E

you know I caught her mess-in' 'round with an-oth-er man.

Yeah! Ooh. I'm go-in' down to shoot my old la-dy.

D A E

you know I caught her mess-in' 'round with an - oth-er man. _ Huh! And that ain't

T

Verse C G D A

too cool. (Ah. 2. Uh, hey, _ Joe, _ I heard you shot your

T T

Wom-an down, you shot her down, now.

C G D5 Aadd9

Ah. Uh, hey, Joe, I heard you shot your old

T P.M.

V

E

la - dy down, — you shot her down in the ground. _

Yeah! _

C Gadd9 D5 A

Ah. Yes, I — did, I shot her, you know I caught her mess-in' 'round,

Guitar Solo

93

Interlude

N.C.(C)

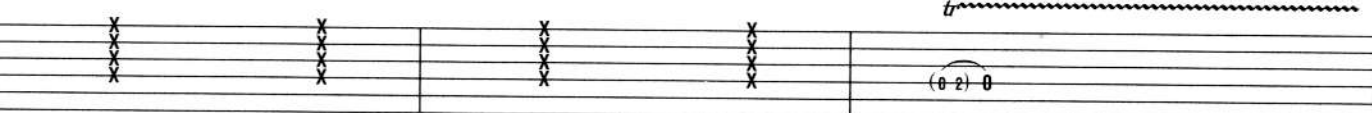
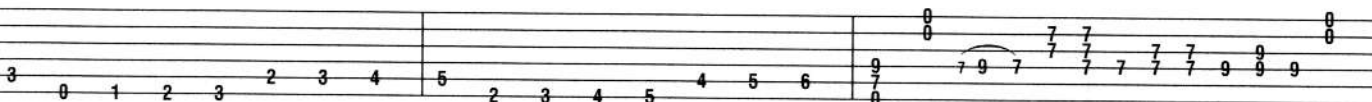
(G)

(D)

(A)

E

(Hey, _____ Ah! Joe, Ah! where you gon - na go? _____)



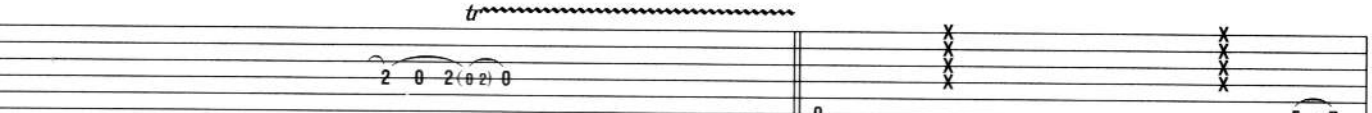
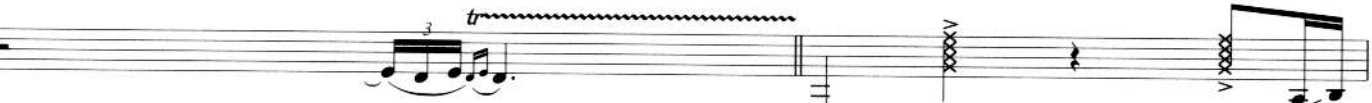
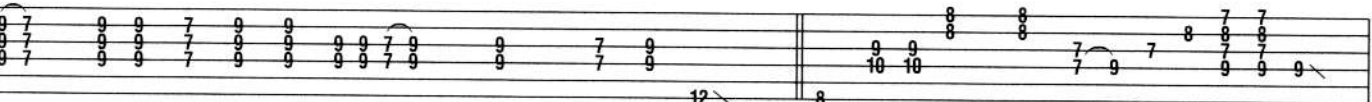
Verse

C

G

Ooh, al - right!_

(Hey, _____ 3. Hey, _____ Joe, said now,



uh, where you gon-na run to now, _ where you gon-na run to? ___ Yeah.
 where you gon - na go?

C Gadd9 D A E

Hey, — Joe, — I said, where you gon-na run — to now, — where you, where you gon-na

Hey, — Joe!

tr

tr

12 14 (12 14) 12

N.C.

C

Gadd9

D

A

go?

Well, dig it!

Hey,

I'm go-in' way down south, _

way down _ to

T

T

T

T

T

12 12 14 12 12
12 12 14 12 1214 12 12
15 14 143 5 5 5
3 3 3 3

2 3 3 3

5 3 4 3 3 3

7 7 7 7 7 7

7 7 7 7 7 7

5 5 5 5 5 5

5 0 5 0

full

0 15 14
0 14 (15) 14

5 7

5 7

7 7

5 5

E

N.C.

E

N.C.(C)

(G)

Mex-i - co _ way! _
Joe! _

Al - right! _

I'm go-in' way down south, _
Hey, _

1/4

0 0 0
2 2 2 2 2 2

2 4 2 2 0 2

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

3 0 1 2 3 2 3 4

0 0 0 0 0 0

0 0 0 0 0 0

tr

0 2 (0 2) 0

0

0

5 7

(D) (A) E

Joe, where way down _____ where I _____ can be free! Ain't no one _____

where you gon - na go?

5 2 3 4 5 4 5 6

5 7 5

C Gadd9

_____ gon-na find me babe! Hey, _____ Ain't no hang - man gon-na,

let ring -

10 10 9 9 9 9 12 12 12 12 11 11 9

3 3 3 3 3 3 3 3 5 7

1/2 2 (2) 0 2 2 0 2 0

(D) (A) E E7 E

Joe, you bet-ter run on down!
where you gon - na go? Good - bye ev-'ry-bod-y. Ow!

let ring -----

full

5 2 3 4 5 4 5 6

0 0 2 4 4 3 4 3 4

0 0 2 2 2 2 2 0 0 1 2 0

tr

tr

(2 4) 2

N.C.(C) (G) (D) (A) (E) *Fade Out*

Hey, Hey, hey, Joe, what'd I say, Joe, where you run on down.
gon - na go?

3 0 1 2 3 2 3 4 5 2 3 4 5 4 5 6 7

5 7 5

E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5

vive. See, me and the boys — we don't like it, — so we're get-tin' up and go-in' down. —
 See, the boys and me mean business. Bust-in' out dead or a - live. —
 Don't you dare try to stop us, no one could for long. —

A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5

Hid - in' low, look - in' right to left. — If you see us com-in' I think it's — best
 I can hear hound dogs on my trail. — All hell breaks loose, alarm and sirens wail.
 Search light on my trail. Tonight's the night, all systems fail.

A5 E5 F#5 E5 F#5 A5 E5 N.C.

to move a-way. Do you hear what I say, from un - der my breath? To -
 Like a game, if you lose go to jail!
 Good lookin' female, come here.

Gtrs. 1 & 2

4 4
 4 4
 2 2

Chorus

B5 E5 B5 E5 B5

night there's gon - na be a jail - break some - where in — the town. — To -

Rhy. Fig. 2

4 4 4 4
 4 4 4 4
 2 2 2 2
 0 0 0 0

Gtr. 3 8va

full 12 full 12 12 12

E5 1.

night there's gon - na be a jail - break. So don't you be a - round.

F#5

Gtr. 1: 

End Rhy. Fig. 2

Gtr. 2: 

4/4

2

0 0 2 0 4 2 4 0 2

(8va) loco

full slow release -1/2

(12) 12 14 12

full full

12 12

full

(12) 10 12

full

11 10

(10)

3.

A5

F#5

Gtrs. 1 & 2 

jail - break. So don't you be a - round. To -

Gtr. 3

Gtrs. 1 & 2 cont. in slash

full

12 (12) 10 12

full

-1/2

(12) 11 11

full

17

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B5

E5

B5

E5

night there's gon - na be trou - ble. I'm gon - na find my - self in. To -

(8va)

hold bend

full hold bend

(17) 17 17 17 (17)

B5 E5 To Coda ⊕ N.C. (A5) F#5

night there's gon - na be trou - ble, so go home and stay — with a friend.

(8va) -----

loco

full

17 17 (17)

0 4 2 4 0 2

Bridge

N.C. (A5) (F#5) (A5) (F#5)

You know it's safe now.

Gtr. 3: tacet
Gtrs. 1 & 2

p P.M. -----

0 4 2 4 0 2 (2) 0 0 4 2 4 0 2 (2) 0

(A5) (F#5) (A5) (F#5)

Break out!

P.M. -----

(Gtr. 1 only)

0 4 2 4 0 2 (2) (0) 0 4 2 4 0 2 10

(E5)
Gtrs. 1, 2, & 3

* (♭) *

7 7 7 6 7 7 7 7 8 7 7 9 7 7 7 7 6 7 7 7 7 8 7 7 9 7 7 (0)

*Gtr. 2: hit low E simultaneously

Musical notation system 1 (first system):

Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Melody line with eighth and quarter notes. Two asterisks with a circled 7 below them: * (7) and * (7).

Staff 2: Bass clef, fret numbers: 7 7 7 6 7 7 7 7 | 7 8 7 7 9 7 7 (0) | 7 7 7 6 7 7 7 7 | 7 8 7 7 9 7 7 (0).

Musical notation system 2 (second system):

Staff 1: Treble clef, key signature of three sharps. Melody line with eighth and quarter notes. Labeled (A5).

Staff 2: Bass clef, fret numbers: 0 0 0 4 0 0 5 0 | 0 6 0 0 7 0 0 | 0 0 0 4 0 0 5 0 | 0 6 0 0 7 0 0.

Musical notation system 3 (third system):

Staff 1: Treble clef, key signature of three sharps. Melody line with eighth and quarter notes. Labeled (E5).

Staff 2: Bass clef, fret numbers: 7 7 7 6 7 7 7 7 | 7 8 7 7 9 7 0 | 7 7 7 6 7 7 7 7 | 7 7 7 6 7 7 7 7.

Musical notation system 4 (fourth system):

Staff 1: Treble clef, key signature of three sharps. Melody line with eighth and quarter notes. Labeled Gtr. 3 8. A double bar line with a wavy line above it. Labeled D.S. al Coda.

Staff 2: Bass clef, fret numbers: 7 8 7 7 9 7 7 6 | 7 7 7 7 7 7 7 7 | 9 9 | 9 9.

Staff 3: Bass clef, fret numbers: 7 8 7 7 9 7 7 6 | 7 7 7 7 7 7 7 7 | 9 9 | 9 9.

Musical notation system 5 (fifth system):

Staff 1: Treble clef, key signature of three sharps. Melody line with eighth and quarter notes. Labeled Coda N.C. (A). Lyrics: go home and stay _____ with a friend. F#5.

Staff 2: Treble clef, key signature of three sharps. Melody line with eighth and quarter notes. Labeled Gtr. 1 F#5. Gtr. 3. A wavy line above it.

Staff 3: Bass clef, fret numbers: 0 4 2 4 0 2.

Staff 4: Treble clef, key signature of three sharps. Melody line with eighth and quarter notes. Labeled full 12 full 12 12 10 12 10. A wavy line above it.

Jailhouse Rock

Words and Music by Jerry Leiber and Mike Stoller

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Fast Rock ♩ = 168

Verse

Chords: D# E D# E

1. War - den threw a par - ty in the
 2. Spi - der Mur - phy played the ten - or
 3., 4., 5. See Additional Lyrics

Gtr. 1 (clean)
mf

TAB

Chords: D# E D#

coun - ty jail. — The pris - on band was there and they be - gan to wail. — The
 sax - o - phone. — Lit - tle Joe was blow - in' on the slide trom - bone. The

Chords: E D# E

band was jump - in' and the joint be - gan to swing. — You should - a heard those knocked out
 drum - mer boy from Il - li - nois went crash, boom, bang! The whole rhy - thm sec - tion was the

Chorus
N.C. (A6)

jail - birds sing. } Let's rock! Ev - 'ry - bod - y, let's
Pur - ple Gang. }

(E6) (B6)
rock! Ev - 'ry - bod - y in the whole cell

(A6) (E6) 1., 2., 4.
block was danc - in' to the Jail - house Rock.

3. Guitar Solo
N.C. (A)

Rock. Come on, rock!

[illegible]

5.

Rock. Danc - in' to the Jail - house Rock. Danc -

Play 4 Times and Fade

The musical score is written for a single melodic line on a treble clef staff with a key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. This is followed by a repeat sign. The melody then continues with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G#3. This is followed by another repeat sign. The melody then continues with a quarter note G#3, a quarter note A3, a quarter note B3, a quarter note A3, a quarter note G#3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C#3, a quarter note B2, a quarter note A2, and a quarter note G#2. This is followed by a final repeat sign. The score is marked 'Play 4 Times and Fade'.

Additional Lyrics

3. Number forty-seven said to number three,
"You the cutest jailbird I ever did see.
I sure would be delighted with your company.
Come on, and do the Jailhouse Rock with me."
4. Sad Sack was sittin' on a block of stone,
Way over in the corner weepin' all alone.
The warden said, "Hey, buddy, don't you be no square.
If you can't find a partner use a wooden chair."
5. Shifty Henry said to Bugs "For heaven's sake,
No one's lookin', now's our chance to make a break."
Bugs, he turned to Shifty and he said, "Nix, nix,
I wanna stick around awhile to get my kicks."

Message in a Bottle

Written and Composed by Sting

F#m7

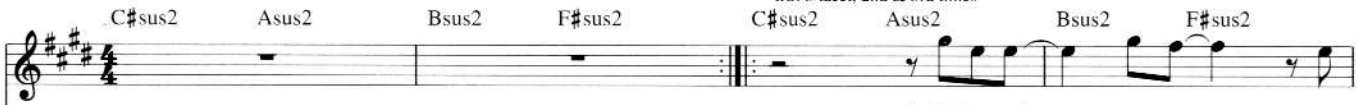


Verse

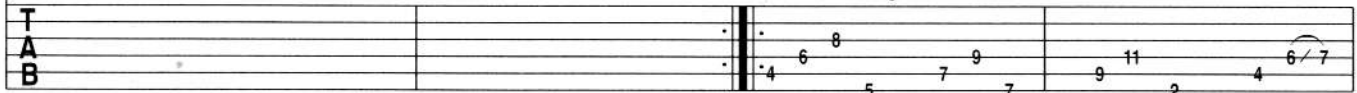
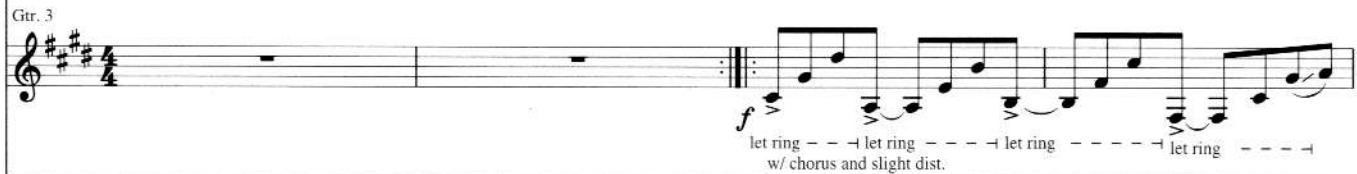
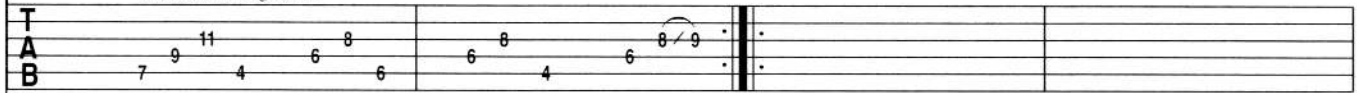
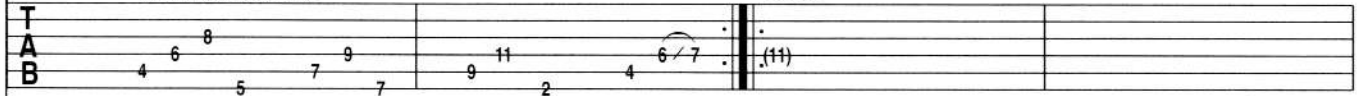
Intro

Moderately Fast ♩ = 150

Gtrs. 1 & 2: w/ Riffs A & A1, 8 times
Gtr. 2: tacet for 4 meas. on repeats
Gtr. 3: tacet, 2nd & 3rd times

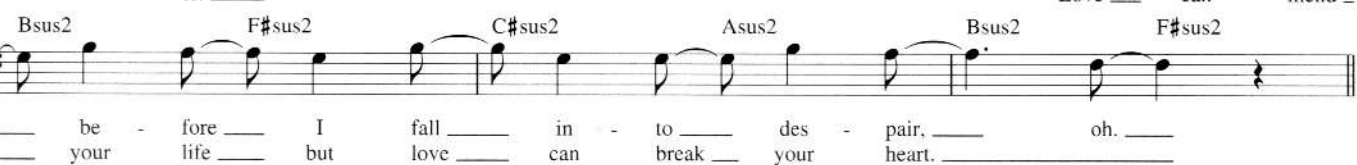
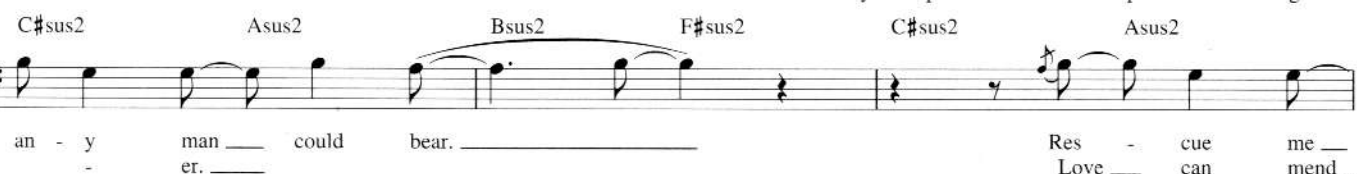
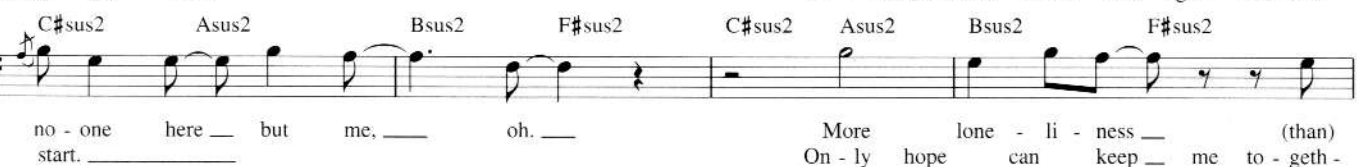


1. Just a cast - a - way, - an
2. A _ year _ has passed - since I
3. See Additional Lyrics



*Last note of 1st ending.

Gtr. 3: w/ Riff A, 7 times, C#sus2 Asus2 Bsus2 F#sus2 Gtr. 2: w/ Riff A1 (on repeats), 6 times, simile C#sus2 Asus2 Bsus2 F#sus2



© 1979 G.M. SUMNER

Published by MAGNETIC PUBLISHING LTD. and Administered by EMI BLACKWOOD MUSIC INC. in the USA and Canada
All Rights Reserved International Copyright Secured Used by Permission

Gtr. 3 tacet

A5

Gtr. 3: w/ Fill 3, 3rd time

Gtr. 3: w/ Fill 1, 2nd time

F#5

D5

F#5

D5

F#5 **D5** **F#5** **D5**

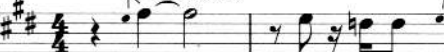
I hope _ that some - one gets _ my, I hope _ that some - one gets _ my,

4 4 4 4 4 4 4 0 | 7 7 7 7 7 7 7 0 | 4 4 4 4 4 4 4 0 | 7 7 7 7 7 7 7 0
 2 2 2 2 2 2 2 0 | 5 5 5 5 5 5 5 0 | 2 2 2 2 2 2 2 0 | 5 5 5 5 5 5 5 0

Fill 1

Gtr. 3

Gtr. 3



mp

full

full

T
A
B

9 9 7 7 9

Fill 3

Gtr. 3

[illegible]

To Coda ⊕ Chorus

Gtr. 3: w/ Fill 2, 2nd time

Gtrs. 1 & 2: w/ Rhy.
Fig. 1, 2 times
C#m

F#5 D5 C#m A

I hope that some - one gets my mes - sage in a bot - tle, yeah.

Rhy. Fig. 1 End Rhy. Fig. 1

mf

4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 7 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

A C#m A

Mes - sage in a bot - tle, yeah.

Gtrs. 1 & 2

1. F#m7

Gtr. 3

mp

semi-harm.

full

11 (11) 9 11 (11) 9 11

2.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

C#m A C#m A

Oh, mes - sage in a bot - tle, yeah.

Gtr. 3

full

full

1/4

11 9 11 11 9 11 11 9 11 10 9

Fill 2

Gtr. 3

mf

full

full

grad. release

full

full

full

full

11 11 (11) 9 11 11 9 (9) 11 11 11 11 (11) 11 11 9 (9) 11

TAB

C#m A C#m A

Mes-sage in a bot - tle, yeah.

P.H.

grad. release full 1/4

7 9 7 9 7 9/11 9 11 11 9 11

F#m7

Gtrs. 1 & 2

Gtr. 4: w/ Rhy. Fill 1

F#m7

D.S. al Coda

let ring H.H. H.H. H.H. H.H. H.H. H.H. H.H.

(11) (11) 2 2 2 2 2 2 4 (16) 4 (16)

2 (14) 2 (14) 2 (14) 2 (14)

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 7 times, simile

C#m A C#m A

mes-sage in a bot - tle, yeah.

Gtr. 3

full full full let ring 1/2 1/2 1/4

11 (11) (11) 9 12 (12) 10 9 11 11 (11) 9 11 9 11 11 9 11

Rhy. Fill 1

Gtr. 4 (clean)

mf let ring 8va loco

H.H. H.H. H.H. H.H.

w/ chorus & flanger

T 9 10 9 (21) 12

A 9 9 (21) 11

B 9 (21) 9 (21)

C#m A C#m A

Mes-sage in a bot - tle, yeah.

(11) 11 11 8 9 11 9 12 10 10 (10) 9 9 11 (11) 9 11

C#m A C#m A

Mes-sage in a bot - tle, oh.

1/4 1/2

9 11 9 11 9 (9) (9) 7 9 7 9 X 9 11 9 11/13 9 11

C#m A F#m7

Mes-sage in a bot - tle, yeah.

Gtrs. 1 & 2

grad. release grad. bend full

(11) 9 11 9 11 (11) 9 11 (11) 9

Outro

Gtr. 3 tacet
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A1, 2 times, 2nd, 3rd & 4th times

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Send - ing out an S. O. S. (I'm) send - ing out an S.

*Voc. enters 3rd time.

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Gtrs. 1 & 2: w/ Riffs A & A1
C#sus2 Asus2 Bsus2 F#sus2

Voc. Fig. 1

play 4 times

End Voc. Fig. 1
play 3 times

O. S. (I'm) Send - ing out an S. O. S.

Gtrs. 1 & 2: w/ Riffs A & A1, till end
w/ Voc. Fig. 1, till end

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Gtr. 3

mf rake full full

19 (19) 19 (19) 17 16 18 18 18 12/13 12 12 12 12/13 12 12 12/13

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 8va Asus2 Bsus2 F#sus2 C#sus2 Asus2

Bsus2 F#sus2 C#sus2 8va Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Begin Fade

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 8va Asus2 Bsus2 F#sus2 C#sus2 Asus2

Bsus2 F#sus2 C#sus2 8va Asus2 Bsus2 F#sus2 C#sus2 8va loco Asus2 Bsus2 F#sus2

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 8va Asus2 Bsus2 F#sus2 C#sus2 8va Fade Out Asus

Additional Lyrics

Woke up this morning,
I don't believe what I saw.
Hundred billion bottles washed up on the shore.
Seems I never noticed being alone.
Hundred billion castaways,
Looking for a home.

Mississippi Queen

Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea

All Gtrs.: Tune Up 1/4 Step

Intro

Half-Time Feel

Moderately ♩ = 140

N.C.

Cowbell

Riff A

Gtr. 1

End Riff A

f

TAB

5 7 (7 9) 7 (7) \

5 7 (7 9) 7 (7) \

Gtr. 2

A5 B5

8va

G5 A5

f

full

full

hold bend

1/2

19 19 19 17 18 16 16 18 17 19 17 16 18 17 19 17 19 19 (19) 19 17 18 17

Gtr. 1

Chorus

Gtr. 2: w/ Fill 1

D5 E5

Mis - sis - sip - pi Queen, —

do you know _ what I mean?

Gtr. 1

Rhy. Fig. 1

mis - sis - sip - pi Queen, — do you know — what I mean?

7 9 9 9 9
7 9 9 9 9
5 7 7 7 7

7 7 0 5 7

7 9 9 9 9
7 9 9 9 9
5 7 7 7 7

0 3 0 2 X X (5)

Fill 1
Gtr. 2

8va

T
A
B

20 17 (17)\

Copyright © 1970 by BMG Songs, Inc.
Copyright Renewed
International Copyright Secured All Rights Reserved

D5 E5

Mis - sis - sip - pi Queen, — she taught me ev - 'ry-thing.

7 9 9 9 9 7 7 0 5 7 7 9 9 9 9 2 X X

0 3 0

Verse

G5 A5

1. Way down — a-round Vicks-burg, a-round Lou - i - si - an - a way, —

5 7 7 7 7 7 7 7 5 7 5 7 7 7 7 7 0 3 0 2 0 0

1/2 1/2

D5 E5

lived a Ca - jun la - dy called the Mis-sis - sip - pi Queen.

7 9 9 9 9 7 7 0 5 7 0 7 9 9 9 9 2 X 0

1/2 1/2

A5 B5

You know — she was a danc - er, she moved — bet - ter on wine. While the

7 9 9 9 9 9 9 9 5 5 7 7 7 7 7 7 7 7 5

1/2

N.C.(E5) N.C.

rest of them dudes was a' get-tin' their kicks; bud-dy, beg your par-don I was get-tin' mine.

End Rhy. Fig. 1

* Top note vib. only.

7 0 5 7 5 (7 9) 7 (7) \

Chorus

Gtr. 1: w/ Rhy. Fig. 1
D5 E5

Mis - sis-sip - pi Queen, — if you know — what I mean. —

Gtr. 2

full hold bend

11 12 11 (11) 9 (9) \

11 (11) 12 11 (11) 9 (9) \ 11

D5 E5 D5 E5

Mis-sis-sip - pi Queen, — she taught me ev - 'ry-thing.

full 1/2 full

(11) (11) 11 9 (9) \

hold bend full 1/2

11 12 11 (11) 11 9 (9) \

full

14

Verse

G5 A5

2. This la - dy she — asked me if I would be her man. —

full

14

full

15 14 (14) 12 14 \

D5 E5

You know _ that I told her I'd _ do _ what I can

full full full full

15 15 (15) 12 12 15 15 12 15 (15) 15 (15) 12

A5 B5

to keep _ her look-in' pret - ty. Buy her dress-es that shine..While the

full hold bend full full full

14 14 15 14 14 14 12 (12) \

N.C.(E5)

rest of them dudes was a' mak-in' their bread; bud-dy, beg your par-don I was los - in' mine.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1st 23 meas. only

D5 E5

8va

D5 E5

D5 E5 loco

full hold bend full hold bend full

19 19 19 (19) 17 18 19 19 19 (19) 17 (17) \ 14

D5 E5

G5 A5

full 1/2 1/2 full

14 12 14 14 12 14 (14) \ 13 11 12 9 11 9 (9) \ 14 15

G5 A5 D5 E5 8va

full

14 14 12 14 14 (14)\

15 15 12 14 12 14 (14)\

19 19

8va D5 E5

full

16 18 17 20 17 17\

19 19 19 19 19 19 19 19

A5 B5 G5 A5 Gr. 2 tacet

You know _ she was a danc - er, _ she moved _ bet - ter on wine. While the

8va

full

19 19 19 19 16 16 10 17 19 17 (17)\

N.C.(E) Gr. 1: w/ Riff A, 2 times

rest of them _ dudes _ was get - tin' their kicks; broth - er, beg your par - don I was get - tin' mine. _

Gr. 1: w/ Fill 2

Hey, _ Mis - sis - sip - pi Queen. _

Fill 2
Gtr. 1

TAB

5 7 7 (7)\

1979

Words and Music by Billy Corgan

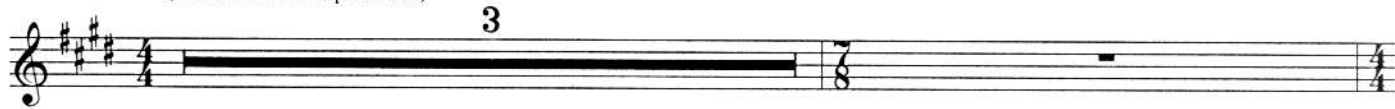
Tune down 1/2 Step:

- ①=E $\flat$ ④=D $\flat$
 ②=B $\flat$ ⑤=A $\flat$
 ③=G $\flat$ ⑥=E $\flat$

Intro

Moderate Rock $\text{♩} = 126$

(drums & electronic percussion)



w/Voc. echo effect

*Emaj7

Rhy. Fig. 1

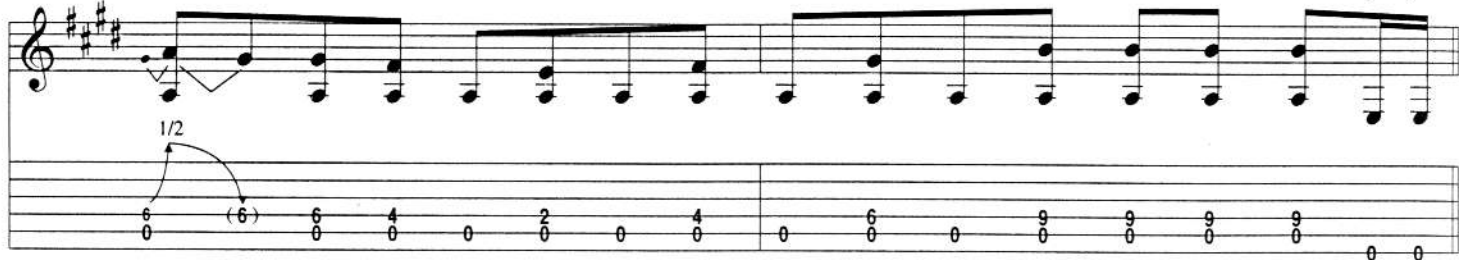
E



*Chord symbols select implied tonality.

A

End Rhy. Fig. 1



Verse

Gtr. 1: w/Rhy. Fig. 1, 2 3/4 times
 w/Voc. echo effect

Emaj7

E

A



1. Shake - down nine - teen sev - en nine -
 2. June - bug skip - pin' like a stone -

Emaj7

E

A



with the Cool kids nev point - er have the time -
 head - lights point - ed at the dawn -

Emaj7

E

A



On a live wire sure we'd right -
 We were sure we'd nev -

[illegible]

121

To Coda

Gir. 1: w/Rhy. Fig. 2
F#m11 B

Interlude
Gir. 1: w/Rhy. Fig. 1
w/Voc. echo effect
EmaJ7 E

Verse
Gir. 1: w/Rhy. Fig. 1, 3 times
w/Voc. echo effect
EmaJ7 E

3. Dou - ble cross the va - cant — and — the bored.
A EmaJ7 E

They're not sure just what we have in store.
A

Mor - phine cit - y slip - pin' dues —
A

down to see that we
F# A

Chorus
Gir. 1: w/Rhy. Fig. 3, 3 times
EmaJ7 E A

don't e - ven care, as less are.
EmaJ7 E A

We feel — the pull — in the land — of a thou - sand guilts.
EmaJ7 E A

And poured — ce — ment, — la - ment — ed — and — as —ured —
EmaJ7 E A

Bridge

B5

to the lights and towns

Gtr. 1

Rhy. Fig. 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C#m7

Aadd9

be - low.

End Rhy. Fig. 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0

Gtr. 1: w/Rhy. Fig. 4, 2 times

B5

C#m7

Aadd9

Fast - er than the speed of sound.

B5

C#m7

Aadd9

Fast - er than we thought we'd go,

Gtr. 1: w/Rhy. Fig. 2, last 2 meas.

F#m11

B

be - neath the sound of hope.

Verse

Gtr. 1: w/Rhy. Fig. 1, 3/4 times
w/Voc. echo effect

Emaj7

E

A

4. Jus - tine nev -

Emaj7 E

- er — knew — the rules, —

A Emaj7 E

hung down with — the freaks — and ghouls. —

A

No a - pol - o - gies ev - er — need — be made, —

Emaj7 E A

— I know you bet -

Gtr. 1: w/Rhy. Fig. 2 F#m11 B D.S. al Coda

- ter — than — you fake — it. To see — that we —

Outro
Gtr. 1: w/Rhy. Fig. 1, 2 times
w/Voc. echo effect
Emaj7 E

⊕ Coda

be - low. —

A Emaj7 E

The street heats the ur - gen - cy — of now. —

A w/electronic percussion E

As you see there's no — one — a - round. —

Gtr. 1

Words and Music by Chuck Berry

Moderately ♩ = 132 (♩♩ · ♩̇♩̇)

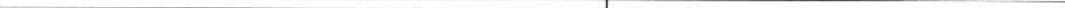
*D+

1. Rid - in' a - long in my au - to - mo -

mf

[illegible]

Gtr. 2 (clean)



The musical notation for Gtr. 2 (clean) is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a whole note, which is a half note (F#4) beamed to a half note (F#5). The staff ends with a double bar line.

TAB	

*Chord symbols reflect implied tonality.

G

- bile, my ba - by be-side me at the wheel.
go, so we parked way out on the Ko - ko - mo.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), another triplet of eighth notes (B4, A4, G4), and a quarter note (F#4). This is followed by a quarter rest, a half rest, and then a final measure containing a quarter note (G4) and a quarter rest.

$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{5}{5}$	$\frac{3}{3}$	4 5	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{6}{7}$	$\frac{5}{5}$	$\frac{3}{3}$

mf

slight P.M. throughout

Example 1

The musical notation for Example 1 is shown on a grand staff (treble and bass clefs). The melody is written in the treble clef, and the accompaniment is written in the bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The notation shows a sequence of chords and single notes across several measures.

[illegible]

C

I stole a kiss at the turn of a mile.
The night was young and the moon — was gold,

My cu - ri - os - i - ty run - nin' wild. —
so we both de - cid - ed to take a stroll. —

G D

Cruis - in' and play - in' the ra - di - o
Can you i - mag - ine the way — I felt?

G

with no par - tic - u - lar place to go
I could - n't un - fas - ten her safe - ty belt.

2. Rid - in' a - long in my au - to - mo -
4. Rid - in' a - long in my cal - a - boose, _

3 3

6 6 6 6 6 6 5 3
7 7 7 7 7 7 5 3

End Rhy. Fig. 1

5 5 7 7 5 5 7 7 5

Verse

Gtr. 2: w/ Rhy. Fig. 1

G

bile, I's anx - ious to tell her the way I feel.
still try - in' to get her belt a - loose.

Gtr. 1

3 3 5 3 4 5 3 3 5 3

C

So I told her soft - ly and sin - cere,
All the way home I held a grudge

and she leaned and whis - pered in my
for the safe - ty belt that would - n't budge. _

3 3

6 6 6 6 6 6 5 3
7 7 7 7 7 7 5 3

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, consisting of a series of eighth and sixteenth notes. Below the staff, there are three empty staves, and a row of numbers indicating the fret positions for the guitar: 5 5 7 7 5 5 7 7, 5 5 7 7 5 5 7 7, and 5 5 7 7 5 5 7 7.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The third system contains the final two measures of the piece. The melody is written in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The accompaniment is written in bass clef and consists of a steady eighth-note pattern: G3, A3, B3, A3-G3, F#3, E3, D3. The piece concludes with a final double bar line.

C

G

3. No par - tic - u - lar place to

End Rhy. Fig. 2

5 5 7 7 5 5 7 7 | 5 5 7 7 5 5 7 7 | 5 5

Outro-Guitar Solo

Gtr. 2 w/ Rhy. Fig. 2

G

G

go.

C

G

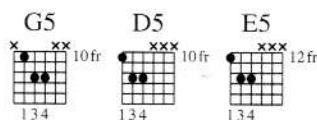
D

C

G

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler



Fast Rock ♩ = 164

Grtr. 1 (dist.) E5 N.C. Grtrs. 1 & 2 E5 (dist.) N.C.

E5

[illegible]

Key signature: G major (one sharp). Time signature: 4/4.

Chords: E5, D5, G5, D5, E5.

Lyrics: Peo-ple think I'm in-sane be-cause I am frown-ing all the time. Hap-pi-ness I can-not feel and love to me is so un-real.

End Rhy. Fig. 1

slight P.M.

Gtr. 2: w/ Rhy. Fill 1, 3rd time

E5 C5 D5

slight P.M.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 G5 D5 E5 Em7

2. All day long I think of things but noth - ing seems to sat - is - fy.
5. And so as you hear these words tell - ing you now of my state.

To Coda ⊕

E5 D5 G5 D5 E5

Think I'll lose my mind if I don't find some - thing to pass it by.
I tell you to en - joy life, I wish I could but it's too late.

Bridge

E5

D5

Can you help me? Thought you were my friend.

Gtrs. 1 & 2

Rhy. Fill 1

Gtr. 2

P.M.

T
A
B

E5

D5

G5 D5 E5 Em7 E5

8va

D5 8va

G5 D5 E5 Em7 E5

loco

D5 G5 D5 E5 Em7

Interlude *D.S. al Coda*
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas., 2 times

8

⊕ **Coda**
Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

G5 D5 E5

Gtr. 2 Gtr. 1

7

1/4

2 3 0

Words and Music by Bert Berns and Jerry Ragovoy

Words and Music by Bert Berns and Jerry Ragovoy

Moderately Slow Rock ♩ = 81

A

B

C#m

 f

full

**T
A
B**

* Vibrato causes F# on 3rd string to sound.

 f T
A
B

B

D

B

Well,

let ring

let ring

E

A

simile on repeat

7	9	10	12	14	17	16	14	12	.
7	9	9/11	11/12	14	18	16	14	14 13	.

let ring -----

mf simile on repeat

[illegible]

B

A

E

A

good, — and like you — were the on — ly man? —
ba - by, deep down in your heart — I guess ya know that it ain't right.

mp

	5	4	5	4	5	5	5
5							

[illegible]

B

pos - si - bly can? _ Hon-ey, you know I _ did. _ And each time I tell _ my - self _ that I, _
 Babe, and I cry all the time. _ But each time I tell _ my - self _ that I, _
 (Oh. _

Pre-Chorus
 C#m

mf

f

B D

when I think I've had e-nough. _ Oh, but I'm _ gon-na show ya, ba-by, _ that a
 when I can't stand the pain. _ But, when you hold me in _ your arms, _ I'm
 Oh, _

7 7 7 7 10 10 10 10 10
 7 7 7 7 10 10 10 10 10
 9 9 9 9 12 12 12 12 12

7 7 7 7 10 10 10 10 10
 7 7 7 7 10 10 10 10 10
 9 9 9 9 12 12 12 12 12

B

wom-an _ can be tough. _ I want you to } come _ on, come _ on,
 sing-ing once a-gain. _ I said }

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

let ring _ _ _ _ _

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

E
Voc. Fig. 1

A

B

A

come — on, come — on { and } take it. Take an-oth-er lit-tle piece of my heart, — now, ba - by. ———
(Take it. Oh. ———

Rhy. Fig. 1

P.M.

[illegible]

Rhy. Fig. 1A

let ring

→ let n

from

from

[illegible]

E

A

B

Δ

break it.

Break an - oth - er lit - tle bit off my heart, — now, dar - lin' yeah, — yeah, yeah, yeah. —
Oh, —

Oh, _____

P.M._

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. The first measure contains a whole note chord consisting of F#, C#, and G#. The second measure contains a whole note chord consisting of F#, C#, and G#. The third measure contains a whole note chord consisting of F#, C#, and G#. The fourth measure contains a whole note chord consisting of F#, C#, and G#. The fifth measure contains a whole note chord consisting of F#, C#, and G#. The sixth measure contains a whole note chord consisting of F#, C#, and G#. The seventh measure contains a whole note chord consisting of F#, C#, and G#. The eighth measure contains a whole note chord consisting of F#, C#, and G#. The system ends with a double bar line.

7	7	7	9	9	9	9
5	5	5	7	7	7	7
						

let ring

E A B B $\flat$ A

End Voc. Fig. 1

have a...) Have an-oth-er lit-tle piece of my heart, — now, ba-by. — Well, you know you got — it if it

End Rhy. Fig. 1

P.M. — — — — —

7 7 7 9 9 9 9 7 6 5

End Rhy. Fig. 1A

trm *trm* *trm*

trm *trm* *trm*

2 (1 0) 1 0 7 (6 5) 6 5 8 9 (6 7) 8 7 7 6 5

0 5

1. E F $\sharp$ m E A B A

2. You're

makes you feel good, — oh, yes in-deed. —

5 4 2 0 5 4 5 4 5 5 5 7 7 5 5

5 4 2 0 5 4 5 4 5 5 5 7 7 5 5

7 5

trm *trm*

trm *trm*

5 4 2 0 0 1 0 1 2 (1 0) 1 0 7 (6 5) 6 5 7 7 5 5

0 5 7 5

2. Guitar Solo
F#m

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part is written in F#m and includes a solo section with various techniques like bends, vibrato, and a double stop. The piano part is written in F#m and includes a solo section with various techniques like bends, vibrato, and a double stop. The score is for a guitar and piano arrangement, with the guitar part featuring a solo section and the piano part featuring a solo section. The score is for a guitar and piano arrangement, with the guitar part featuring a solo section and the piano part featuring a solo section.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is divided into two systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (bass clef). The second system contains the guitar accompaniment (treble clef) and the bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "full" and "1 1/2".

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the key of D major (indicated by two sharps) and the bass part is in the key of F# minor (indicated by two sharps). The score is divided into two systems, A and B. System A contains measures 1 through 14, and System B contains measures 15 through 28. The guitar part features a melodic line with various chords and a final melodic phrase. The bass part provides a harmonic foundation with a mix of chords and single notes. The score includes a key signature change from D major to F# minor between systems A and B. The guitar part is marked with a "w/ bar" instruction, indicating a barre. The bass part includes a "full" instruction, indicating a full chord. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass. The guitar part is written on a single staff, and the bass part is written on a single staff. The score is a transcription of the original recording, capturing the essential musical elements of the song.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

Bkgd. Voc.: w/ Voc. Fig. 1

E A B A

take it. Take an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

E A B A

Break an - oth - er lit - tle bit off my heart, _____ now, dar - lin', yeah, _____ come on _____ now.

E A B Bb

Have an - oth - er lit - tle piece of my heart, _____ now, ba - by. _____

A

Uh, you know you got _____ it. Wah, _____

Gtr. 1

Gtr. 2

E A B A

Break an - oth - er lit - tle bit off my heart, — now, dar - lin', yeah, — yeah, yeah. —

E A B Bb

Have an - oth - er lit - tle piece of my heart, — now, ba - by. —

A E F#mE F#m

Well, you know you got — it, sure e-nough, it makes you feel good. —
(...makes you feel good. —)

Gtr. 1

grad. bend

full

Gtr. 2

A B F#m

rit.

8va

fdbk.

dim.

pitch: A#

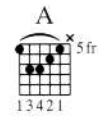
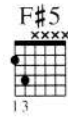
pitch: A#

rit.

pitch: F#

Reeling in the Years

Words and Music by Walter Becker and Donald Fagen



Intro

Moderate Rock ♩ = 138 (♩ = 5/4)

Gtr. 1 (dist.)

N.C.

First system of music for Gtr. 1 (dist.) and TAB. The staff shows a melodic line with triplets and a wavy line indicating distortion. The TAB shows corresponding fret numbers: 7 6 5, 5 6 7, 5 5 7, 5 7 5, and a final triplet 5 5 5.

Gtr. 2 (clean)

Second system of music for Gtr. 2 (clean) and TAB. The staff shows a melodic line starting with a wavy line indicating distortion, then becoming clean. The TAB shows fret numbers: 3 3 2, 5 0 2 0, 3 3 2, 5 0 2 0.

Third system of music. The staff shows a melodic line with triplets and a wavy line indicating distortion. The TAB shows fret numbers: 5 7 5 (5), 5 7, 5 1/2, 7 7 9, 9 (9) 10 9 7 9, (9) 10 9 7.

Fourth system of music. The staff shows a melodic line with triplets and a wavy line indicating distortion. The TAB shows fret numbers: 9 (9) 10 9 7 9, 7 7 9 9, 7 5 4, 5 0, 2 0 2 4, 2 2, 4 3 3 7, 4 7, 7 11.

(A)

(G) (A)

*Piano arr. for gtr.

Verse

Gtr. 1 tacet
N.C.(D)

(A/C#)

(Bm7)

(A)

(D)

(A/C#)

(Bm7)

Gtr. 2

Riff A

Gtr. 3

Riff A1

think is gon-na last. _ Well you would - n't e-ven know a dia-mond if you held it in your hand. The

(A/C#) (Bm7) (A)

things you think are pre - cious I can't un - der - stand. Are you reel - in' in the

End Riff A

End Riff A1

Chorus

Gtr. 3 tacet
G

The musical score is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "years; ___ stow-in' a-way the time? ___ Are you gath-er-in' up the". The melody includes a whole note chord G, a half note rest, a triplet of eighth notes, a half note A, and a whole note chord D/A. The second system shows the guitar accompaniment for the second guitar (Gtr. 2) in treble clef, labeled "Rhy. Fig. 1". The rhythm consists of eighth and quarter notes. Below the staff is a fretboard diagram with fret numbers (0, 2, 3, 4) indicated for each string.

G A

tears? ____ Have you had e-nough of mine? ____ Are you reel-in' in the

End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

0 2 0 3 3 2 3 0 2 0 0 0 4 4 2 2 2 2 4 0 0

Gtr. 2: w/ Rhy. Fig. 1

G A D/A A D/A

years; ____ stow-in' a-way the time? ____ Are you gath-er-in' up the

loco

Gtr. 1

8va

19 19 15 15 16 (16) 14 14 14 12 12 (12)

G

F#5 F#m7 F#5 F#m7 F#5 F#m7

Gtr. 2

tears? ____ Have you had e-nough of mine? ____

Gtr. 1

12 12 10 12 10 10 (10) 17 19 14 17 12 14 10 12 11 10 11 9 9 11 12

Gtr. 3

6 7 5 7

Verse

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. 1 tacet

N.C.(D) (A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

2. You've been tell-in' me _ you're a gen-ius since you were sev-en - teen. _ In all the _ time I've known you _ I still

(12)

(A) (Em) (D#°7) (Dm) (A/C#) (D)

don't know what you mean. _ The week-end _ at the col - lege _ did - n't turn out _ like you planned. The

(A/C#) (Bm7) (A)

things that _ pass for know - ledge _ I can't un - der - stand. _ Are you reel - in in the

Chorus

G A

years; _ stow-in' a-way the time? _ Are you gath-er-in' up the

Gtr. 2 Rhy. Fig. 3

3 3 2 0 0 0 2 0 3 3 2 X 2 0 0 4 2 0 0 4 2 0 0 4 2 0 0 4 2

G A

tears? _ Have you had e-nough of mine? _ Are you reel-in' in the

End Rhy. Fig. 3

3 3 2 0 0 0 2 0 3 3 2 0 0 4 2 2 4 2 2 0 0

G

G

Interlude

Gtr. 2: w/ Fill 1, 2nd time

Fill 1
Gtr. 2

151

Gtr. 2: w/ Riff B (G)

G 3fr A 5fr 3

G 3fr A 5fr 3

Gtr. 1

Gtr. 4 (elec.)

w/ slight dist.

Guitar Solo (Elliot Randall)

Gtr. 4 tacet

G

Rhy. Fig. 4

A

End Rhy. Fig. 4

Gtr. 2

Gtr. 1

f

14 (14) 1/2 (14) 9 1/2 7 full 5 5 6 7 5 5 7 5 1/2 7 7 7 0

G

Gtr. 2: w/ Rhy. Fill 1

G

A	C/G
---	-----

A

C/G A G

C/G A

G

A C/G

A

Gr. 3

Rhy. Fill 1

Gr. 2

(cont. in slash)

Verse

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riffs A & A1

(D) (A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

3. I've spent a - lot of _ mon-ey _ and I've spent a - lot of time. _ The trip we made_ to Hol-ly-wood is _ etched up -

(A) (Em) (D#°7) (Dm) (A/C#) (D)

- on my mind. Af - ter all the things we've done and seen _ you find an - oth - er man. The

(A/C#) (Bm7) (A)

things you _ think are use - less I _ can't un - der - stand. _ Are you reel - in' in the

Chorus

Gtr. 2: w/ Rhy. Fig. 3, simile

(G) (A)

years; _ stow-in' a-way the time? _ Are you gath-er in' up the

Gtr. 1

f

Gtr. 2: w/ Rhy. Fig. 2, simile

(G) (A)

tears? _ Have you had e-nough of mine? _ Are you reel-in' in the

8va

loco

Gtr. 2: w/ Rhy. Fig. 3, simile

G (A)

years; _ stow-in' a - way the time? _

Are you gath-er-in' up the tears? ____ Have you had e-nough of

mine? ____

let ring - - - - -

mf

Interlude

Gtr. 2: w/ Riff B (G)

Gtr. 4

1.

2.

Outro

Gtr. 4 tacet

(G)

Gtr. 1

Rhy. Fig. 5

Gtr. 2

End Rhy. Fig.

Gtr. 2: w/ Rhy. Fig. 5, simile, till fade

(G)

Gtr. 1

Musical score for the section "Begin Fade" (A). The score is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a (G) chord and contains several triplet eighth notes and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a (7) chord. It features a sequence of notes (7, 6, 7, 6, 7, 7, 6, 7, 7) followed by a series of sixteenth notes (6, 7, 7, 6, 7) and a series of eighth notes (5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7). The section is marked "Begin Fade" and "full".

[illegible][illegible]

(A) *loco*

full full 1/2 full full

(G) *loco*

Musical notation for the 'Fade Out' section of 'The Sound of Silence'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, many of which are beamed together in groups of three (trios). Some notes are marked with an 'X'. A circled section is labeled '(A)'. The piece concludes with the text 'Fade Out'.

12 X 12 12 X 12 12 12 12 14 14 | 15 15 17 17 X | 20 20 20 X 20
 9 X 9 9 X 9 9 9 9 11 11 11 | (11) 12 12 12 12 14 14 14 17 17 16 | 17 17 16 17 16 17 17 17 17

Rock and Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune down 1/2 step:

(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

Intro

Moderately fast Rock ♩ = 142

Intro

(drums) 2

Rhy. Fill 1

Gtr. 1 (dist.)

*Gadd9

D

Gadd9

D

A

End Rhy. Fill 1

f

TAB

Rhy. Fill 1A

Gtr. 2 (dist.)

f

End Rhy. Fill 1A

TAB

*Chord symbols reflect combined harmony.

E

D E A E A

E

D E A E A

TAB

Copyright © 1975, 1977 by Cafe Americana and Hori Productions America, Inc.
 All Rights for Cafe Americana in the U.S. Administered by Intersong U.S.A., Inc.
 All Rights for Hori Productions America, Inc. Administered by Universal - PolyGram International Publishing, Inc.
 All Rights outside the U.S. excluding Japan Controlled by Universal - PolyGram International Publishing, Inc.
 International Copyright Secured All Rights Reserved

Verse

A

E

D

E

A

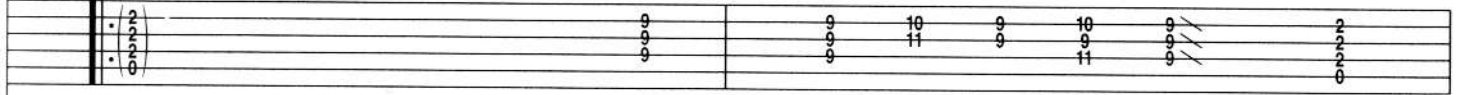
E

A

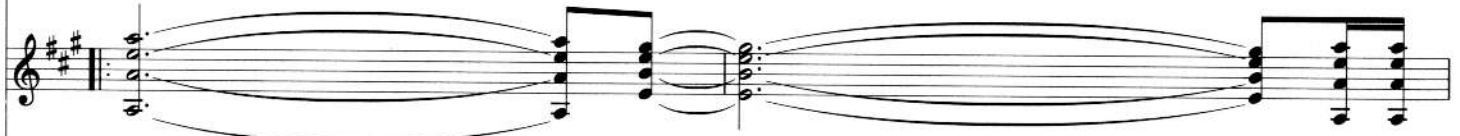


1. You show us ev - 'ry - thing you've got. _____
3. You keep on say - in' you'll be mine for a - while. _____

Rhy. Fig. 1



Rhy. Fig. 1A



E

D

E

A

E

D

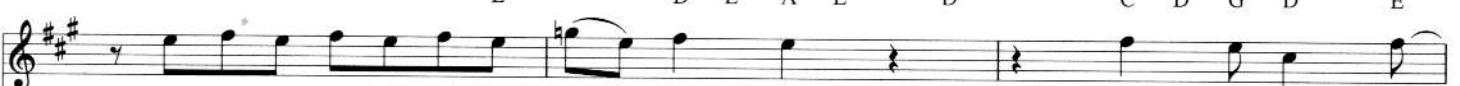
C

D

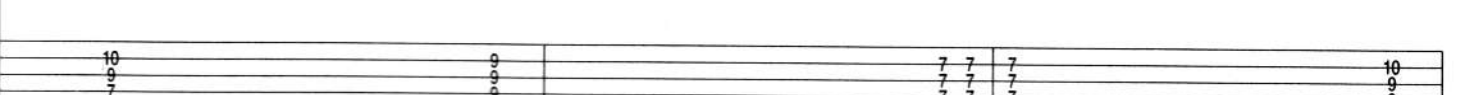
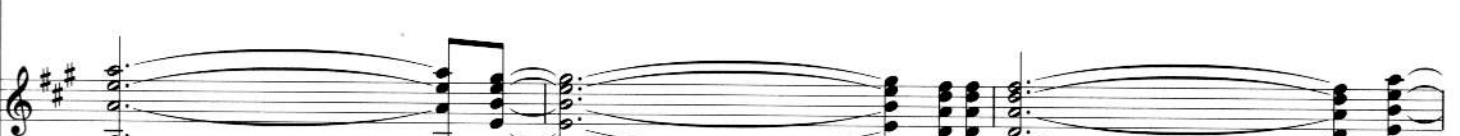
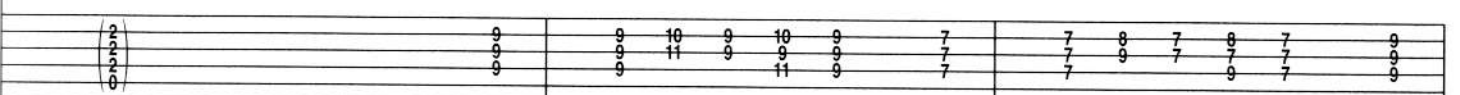
G

D

E



You keep on danc - in' and the room _ gets hot.
You're look - in' fan - cy and I like _ your style. And you drive us wild; _
And you drive us wild; _



D E A E Gadd9 D Gadd9 D A

we'll drive you cra - zy. _____
 we'll drive you cra - zy. _____

End Rhy. Fig. 1

End Rhy. Fig. 1A

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A E D E A E A E

2. And you say you wan - na go for a spin. _____ The par - ty's just be - gun; we'll
 4. And you show us ev - 'ry - thing you've got. _____ Well, ba - by, ba - by, that's

let you in. You drive us wild; _____ we'll drive you cra -
 quite a lot. And you drive us wild; _____ we'll drive you cra -

Gadd9 D Gadd9 D F5

zy. _____ }
 zy. _____ }

Rhy. Fill 1B

End Rhy. Fill 1B

Gtr. 1

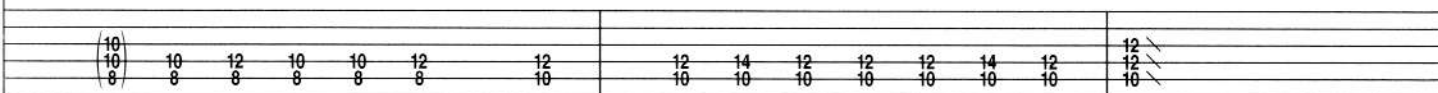
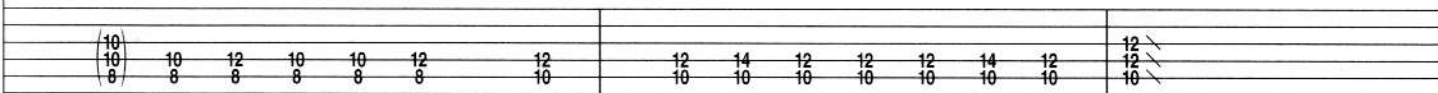
Gtr. 2

Pre-Chorus

3rd time, Gtr. 2: w/ Fill 1

F5 F6 F5 F6 G5 G6 G5 G6 G5 N.C.

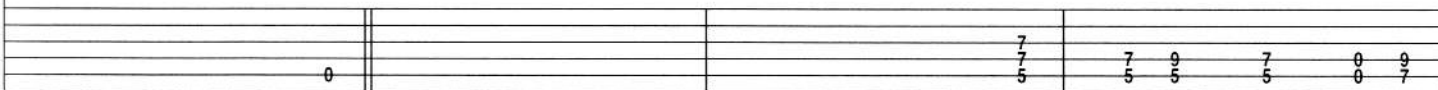
You keep on shout - in', you keep on shout - in',



Chorus

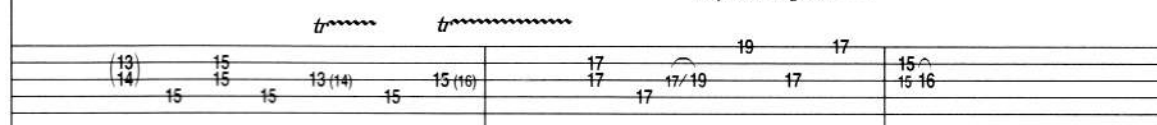
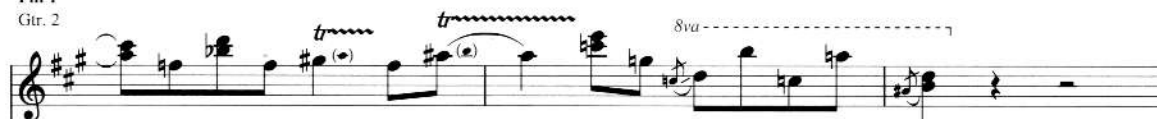
A5 D G D E

I wan - na rock and roll all nite



Fill 1

Gtr. 2



A E A E A5 D

and par - ty ev - er - y - day. I wan - na rock and roll _ all nite _

(9) 9 10 9 9 9 10 9 | 7 7 7

(9) 9 11 9 9 9 11 9 | 0

(9) 9 11 9 11 9 11 9 | 10 9 7 0 | 7 7 5

G D E A E A E A5

and par - ty ev - er - y day. I wan - na rock and roll _ all nite _

(7) 7 8 7 7 7 9 | 9 10 9 9 9 10 9 | 0

(7) 7 9 7 7 7 0 9 | 9 11 9 11 9 11 9 | 0

(7) 7 9 7 0 9 | 9 11 9 11 9 11 9 | 2 0

Gtrs. 1 & 2 tacet
N.C.

and par - ty ev - er - y day. I wan - na rock and roll all nite.

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

Gadd9 D Gadd9 D A

and par - ty ev - er - y day.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2

A E D E A E A E

let ring-----

D E A E D C D G D E

Gtr. 1: w/ Rhy. Fill 1

D E A E G D G D A

Gtr. 1: w/ Rhy. Fig. 1

8va-----

E D E A E A E

let ring-----

[illegible]

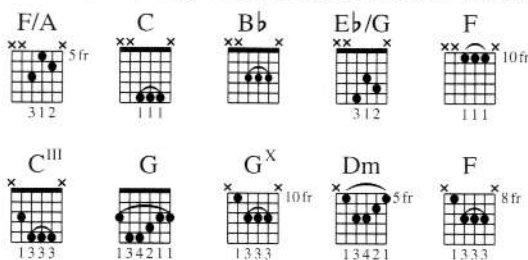
Coda
 Outro
 Gr. 1
 Gr. 2

[illegible]

Musical score for "The Rose Tree" on guitar. The score is written on two staves. The top staff is a single melodic line with various ornaments and fingerings. The bottom staff is a bass line with chords and a triplet. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piece ends with a double bar line and a repeat sign.

Saturday Night's Alright (For Fighting)

Words and Music by Elton John and Bernie Taupin



Intro

Moderately Fast Rock ♩ = 144

* Gtrs. 1 & 2 (dist.)

f

Gsus₄² G Gsus₄² G Gsus₄² G Fsus₄² F Fsus₄²

T	12 13 13 12	12 13 13 12	12 13 13 12	10 11 11 10	11 11
A	12 14 14 12	12 14 14 12	12 14 14 12	10 12 12 10	12 12
B	12 12 12 12	12 12 12 12	12 12 12 12	10 10 10 10	10 10

* composite arrangement

Csus₄² C Csus₄² C Gsus₄² G Gsus₄² G Gsus₄² G Fsus₄² F Fsus₄² C

5 6 6 5 5 7	12 13 13 12	12 13 13 12	12 13 13 12	10 11 11 10	10 11 5
5 7 5 5 5 7	12 14 14 12	12 14 14 12	12 14 14 12	10 12 10 10	10 12 5
5 5 5 5 5 5	12 12 12 12	12 12 12 12	12 12 12 12	10 10 10 10	10 10 5

Verse

Gtr. 2 tacet
G

Csus₄² C Csus₄² C

1. It's get - ting late have you seen my mates. Ma
packed pret - ty tight in here to - night. I'm

Rhy. Fig. 1

Gtr. 1

6 6 5 5 6 5	12 12 12 12	12 12 12 12	12 12 12 10
(6) 5 5 5 5 5	12 12 12 12	12 12 12 12	12 12 12 10
5 5 5 5 5 5	10 10 10 10	10 10 10 10	10 10 10 8

C

tell me when the boys get here. It's sev - en o' - clock and I wan -
look - in' for a dol - lar to see me right. I could use a lit - tle mus - cle to get

10 10 10 10	10 10 10 10	10 10 10 10	10 10 10 10
10 10 10 10	10 10 10 10	10 10 10 10	10 10 10 10
8 8 8 8	8 8 8 8	8 8 8 8	8 8 8 8

G

na rock. what I need. Wan - na get a bel - ly full of beer. I can sink a lit - tle drink and shout out "She's with me!" My A

Gtr. 1

End Rhy. Fig. 1

Gtr. 2

mf

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: *tacet*

F

old man's a drunk - er than a bar - rel full of mon - keys and my ol' la - dy she don't care. -
cou - ple of the sounds that I real - ly like are the sounds of a switch-blade and a

C

mo - tor bike. I'm a My sis - ter looks cute in her britch - es and boots. A
ju - ve - nile prod - uct of the work - ing class. Whose

Gtr. 2

simile on repeat

Dm Dm7

hand-ful of grease in her hair. Oh.
best friend floats in the bot - tom of a glass. Oh.

Gtrs. 1 & 2

P.M. (Gtr. 2, cont. in slash)

§§ Pre-Chorus

F/A C Bb Eb/G Bb Eb/G Bb

Gtr. 2 Rhy. Fig. 2

Don't give us none of your ag - gra - va - tion we've had it with your dis - ci - pline.

Gtr. 1 Rhy. Fig. 2A

Eb/G Bb Eb/G Bb F C

Woah. Sat - ur - day night's al - right for fight - ing. Get

F/A C F/A C Gtr. 3: w/ Fill 1 F/A C^{III} End Rhy. Fig. 2 Gtr. 2: w/ Rhy. Fig. 2, simile F C

a lit - tle ac - tion in. Get a - bout as oiled as a

End Rhy. Fig. 2A

Fill 1
Gtr. 3 (slight dist.)

1/4

(10) 10 8 10 8 10

TAB

B $\flat$ Eb/G B $\flat$ Eb/G B $\flat$ Eb/G B $\flat$ Eb/G B $\flat$ F

die - sel train. — Gon - na set this dance — a - light. — 'Cause

C F/A C F/A C

Sat - ur - day night's — the — night — I like. — Sat - ur - day night's — al - right. —

To Coda 1 ⊕

To Coda 2 ⊕

Gtr. 2: w/ Rhy. Fill 1, 2nd & 3rd times

F/A C

G

Eb/G

B $\flat$

Eb/G

B $\flat$

F/A C

G^x

Gtr. 2

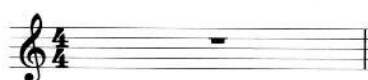
(cont. in notation 2nd & 3rd times)

— Al - right, — al - right. — Oo. —

Rhy. Fill 1

C

Gtr. 2



D.S. al Coda 1

2. Well they're

Coda 1

Interlude

F/C C F/C C F/C C Eb/Bb Bb Eb/Bb

Rhy. Fig. 3

Gtrs. 1 & 2

P.M. - - - -

P.M. - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Fadd $\frac{6}{9}$ /C C Fadd $\frac{6}{9}$ /C

End Rhy. Fig. 3

Rhy. Fig. 4

Gr. 3

P.M. - - - -

[illegible][illegible][illegible]

$\oplus$ *Coda 2*

Interlude

[illegible][illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times, simile

Gtr. 1: w/ Rhy. Fig. 2A, 2 times, simile

Gr. 2 C Bb

[illegible][illegible]
$$\text{Fadd}_9^6/C \quad C \quad \text{Fadd}_9^6/C$$
[illegible]

C Fadd⁶/C C Eb6/Bb Bb Eb6/Bb Bb Eb6/Bb Bb

P.M. - - - -

Bb6/F F Bb6/F F Bb6/F F Fadd9/C C

P.M. - - - -

Begin Fade
Gtrs. 2 & 3 tacet
*F/C C F/C C F/C C

Gtr. 1

* Chord symbols reflect overall tonality.

Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb Bb/F F Bb/F

F Bb/F F F/C C F/C C F/C C

Fade Out

Words and Music by Peter Townshend

Words and Music by Peter Townshend



♩ = 135

♩ = 135

End Rhy. Fig. 1

let ring

let ring

my

D

D

2nd time simile

G

You think my shoes are made of leath -
The north side in my town faced east and the east was fa - cing _

Pre-Chorus

w/ Rhy. Fill 1, 2nd time, 7 times

N.C. (Em)

D

er. —
south. —

I'm a sub - sti - tute — for a - noth - er guy. I
Now you dare to look me in the eye. Those

let ring ----- 4

look pret - ty tall but my heels are high. The sim - ple things ya' see are all com - pli - ca - ted. (I)
croc - o - dile tears are what you cry. It's a gen - u - ine prob - lem. You won't try — to

Em A

look blood - y young but I'm just back - dat - ed, yeah.
work it out at all; you just pass it by, pass it by. —

let ring ----- 4

2nd time *p*

Rhy. Fill 1

TAB

0 (2) (3) 3

Chorus

w/ Rhy. Fig. 1, 3 1/2 times

D A/G G/D Dadd2 D A/D G/D D

1. Sub - sti - tute your lies — for fact. I see right through your plas - tic Mac. I
 (Bkgd:) (Sub - sti - tute.) (Sub - sti - tute.)

2. Sub - sti - tute me for him. my Coke for gin.

A/D G/D

D

1.

A/D

G/D

D

G/D

D

D

④ open

④ open

look all white, but my dad is black. My fine look-in' suit real-ly made out of sack. —
 (Sub - sti - tute.) (Sub - sti - tute.)

you for my mum. At

2.

Bkgd. Vocals similar to end
 w/ Rhy. Fig. 1, 4 1/2 times

A/D

G/D

Dadd2 D

A

③

2fr.

— least I'll get my wash-ing done. —

D

A/G

G/D

Dadd2

D

A/D

G/D

D

mp Sub - sti - tute your lies — for fact. I see right through your plas - tic Mac. I

mf

A/D

G/D

D

A/D

G/D

D

G/D

A

D

④ open

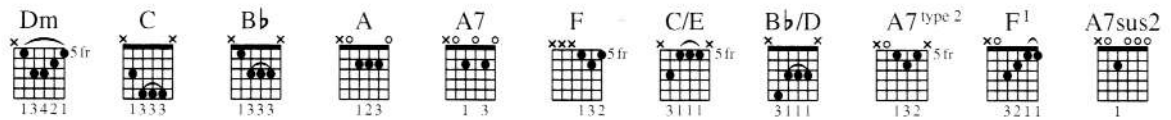
⑤ open

look all white, but my dad was black. My fine look-in' suit real-ly made out of sack. —

f

Sultans of Swing

Words and Music by Mark Knopfler



Intro

Moderately ♩ = 146

Dm
Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 2 (clean) *mf*

Gtr. 1 (clean) *mf* w/ fingers

TAB

*Two gtrs. arr. for one.

Gtr. 2: w/ Rhy. Fig. 1

1. You get a

Gtr. 1

Verse

Dm C Bb A A7

Gtr. 2

shiv-er in the dark, it's rain-ing in the park, but mean - time,

Gtr. 1

full (4) (4)

Dm C Bb A F

south of the riv - er you stop, and you hold ev - ry-thing.

let ring -----

2 11 10 11 10 11 10 9

C/E Bb/D

(cont. in notation)

A band is blow-ing Dix - ie dou-ble four time,

5 5 5 5 5 5 5 5

Dm Bb

you feel al-right when you hear the mu - sic ring.

let ring -----

5 7 7 7 6 7 (7) 5 5 5 5 5 5

Oct 1

(cont. in slash)

5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 2

B $\flat$ C

Verse

Dm C B $\flat$ A

2. Well, now you step in - side, - but you don't see too man - y fa -

Gtr. 1

Detailed description: This system contains the first two staves of music. The top staff is for Guitar 2, featuring a series of eighth-note chords in B-flat and C. The bottom staff is for Guitar 1, showing a melody line with a key signature of one flat and a 12-string guitar texture indicated by the 'x' marks on the notes. The lyrics '2. Well, now you step in - side, - but you don't see too man - y fa -' are written below the bottom staff.

Dm C

- ces, com-ing in out of the rain.

let ring - - - - -

Detailed description: This system contains the next two staves of music. The top staff continues the guitar accompaniment with Dm and C chords. The bottom staff continues the melody with lyrics '- ces, com-ing in out of the rain.' and 'let ring - - - - -'. The bottom-most staff shows a detailed fretboard diagram for the 12-string guitar, with fingerings like 10, 11, 10, 11, 10, 11, 10, 8, 8, 6, 11, 11, 11, 11, 9, 7.

B $\flat$ A E G A 7^{type2} F 1

— they hear the jazz — go down.

Detailed description: This system contains the final two staves of music on the page. The top staff shows guitar accompaniment with chords B-flat, A, E (2fr), G (5fr), A7 type 2, and F1. The bottom staff continues the melody with lyrics '— they hear the jazz — go down.' and features a triplet of eighth notes. The bottom-most staff shows a detailed fretboard diagram for the 12-string guitar, with fingerings like 10, 9, 10, 9, 7, 6, 7, 5, 7, 7.

F

G

C/E

Bb/D

③

open

(cont. in notation)

Com-pe - ti - tion in oth - er pla - ces,

er, but the horns, they blow-ing that sound,

Gtr. 1

Gtr. 2

C

Bb

C

way on down - south,

way on down — south

Rhy. Fig. 2

End Rhy. Fig. 2

(cont. in slash)

Chorus

Dm

C

Bb

C

Rhy. Fig. 3A

End Rhy. Fig. 3A

Gtr. 2



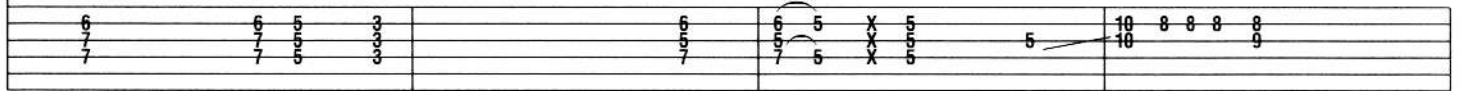
Lon-don

town. _

let ring _

Gtr. 1

Rhy. Fig. 3



Gtr. 2: w/ Rhy. Fig. 3A

Dm

C

Bb

C

Verse

Dm

C

Gtr. 2



3. You check out

Gui - tar

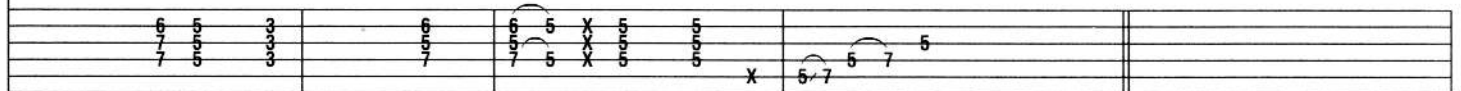
George,

Gtr. 1

End Rhy. Fig. 3 Gtr. 1



let ring _



Bb

A

A7

Dm

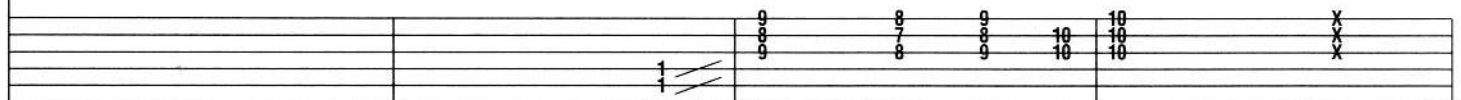
C



he knows

all the chords, _

mind, he's strict-ly rhy-thm, he



B $\flat$ A G C $\sharp$ A7 F

(4) 5fr (4) 11fr

does - n't want to make it cry or sing. —

(cont. in notation)

full hold bend full full

7 5 5 8 9 8 (8) 7 8 (8) (8)

C B $\flat$

yes, and an old gui - tar — is all — he can af - ford —

Gtr. 1

hold bend full

(8) 8 8 (8) 6 7 9 8 (8) 6 6 6

Gtr. 2

Dm

when he gets up un - der the lights — to play his thing. —

(9) 9 10 8 10 10

B $\flat$ C

Gtr. 1

Gtr. 2

(cont. in slash)

Verse

Dm Rhy. Fig. 4 C B $\flat$ A

Gtr. 2

4. And Har-ry does-n't mind if he does-n't make the scene, —

Gtr. 1

let ring — full full full

Dm C B $\flat$ A A7 A7sus2 F

he's got a day - time job, he's do-ing al - right.

let ring — full

full

D
⑤
5fr

C/E

B♭/D

(cont. in notation)

He can play the hon - ky - tonk _ like _ an - y - thing _

full

Sav - ing it up, Fri - day night

Gtr. 1

Dm B♭

End Rhy. Fig. 4

Gtr. 2

with the Sul - tans, _ with the Sul - tans _ of _

Gtr. 1

C B♭ C

Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3A, 2 times

Dm C B♭ C 2 Dm C B♭ C

swing. _ 5. And a

Verse

Gtr. 2: w/ Rhy. Fig. 4, simile

Dm C Bb A A7

crowd of young boys, _ they're fool-ing a - round _ in the cor - ner,

Gtr. 1

let ring _

12 full 12 full 12 10 12-14

Dm C Bb A

drunk and dressed in their best brown bag - gies, and _ their plat - form _ soles.

let ring _

13 12 9 10 9

A7 F C

They don't give a damn a - bout an - y trum-pet play-ing band, _

full full

7 6 0 X (8)

Bb Dm

it ain't what they call rock and roll. _

let ring _

7 9 8 (8) 6 6 6 6 5 7 7 6 7

Gtr. 2: w/ Rhy. Fig. 2

B $\flat$ C B $\flat$ C

And the Sul - tans, _ yeah, the Sul - tans _ are play-ing

Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3A, 2 times

Dm C B $\flat$ C Dm C B $\flat$ C

Cre-ole, Cre-ole, ba-by. Ah ah.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 4, simile

Dm C B $\flat$ A A7 Dm C

full full full Harm. - 4 full let ring - - - - -

B $\flat$ A F C

hold bend

B $\flat$ Dm

full full full let ring - - - - - full

Gtr. 2: w/ Rhy. Fig. 2

B $\flat$ C B $\flat$ C

let ring - - - - -

Gtr. 2: w/ Rhy. Fig. 3A, 2 times

Dm C Bb C

hold bend full

let ring - - -

Dm C Bb C

let ring - - -

Verse

Gtr. 2: w/ Rhy. Fig. 4, simile

Dm C Bb A

6. And then the man, - he steps right up to the mic - ro-phone,

let ring - - - let ring - - - let ring -

Dm C Bb A F

and says at last - just as the time - bell rings,

let ring - - -

C

"Good-night, now it's time - to go home." -

let ring - - -

C Dm 8va C Bb

hold bend

full

10 0 X X 11 X X 11 12 11 (11) 10 X X 13 10 10 13 10 10 13 10 10 13 10 10

8va C

13 10 11 10 13 10 11 10 13 10 10 13 X X 15 12 13 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 10

Dm 8va C Bb C

13 10 10 13 10 10 13 10 10 13 10 10 13 10 10 13 X X 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12

8va Dm C Bb

full

15 12 13 12 15 12 13 12 15 12 13 12 15 12 12 15 full 15 (15) 13 15 13 15 13 15 full

Begin Fade C 8va Dm C Bb

loco

full

(15) (15) (15) 12 15 12 13 15 13 10 13 10 9 12 9 15 6 5 3 6

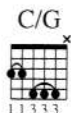
C Dm C Bb Fade Out

let ring

6 5 X 5 10 8 8 8 8 6 5 3 6

Sunshine of Your Love

Words and Music by Jack Bruce, Pete Brown and Eric Clapton



Intro

Moderately ♩ = 112

Gtr. 1 (dist.)

N.C.(D)

mf

T

A

B

12 12 10 12 12 11 10 10 8 10 10 12 12 10 12 12 11 10 10 8 10

D C D N.C.

D C D N.C.

1. It's

Rhy. Fig. 1

End Rhy. Fig. 1

11 11 9 11 12 10 12 11 10 12 12 10 12 11 10 12 10

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

D C D N.C.

D C D N.C.

get - ting near dawn, _ when lights close their tired _ eyes, _ I'll
with you, my love; _ the light shin - ing through _ on you, _ Yes, I'm

D C D N.C.

D C D N.C.

soon be with you, _ my _ love, _ to give you my dawn _ sur - prise, _ I'll
with you, my love. _ It's the morn-ing and just _ we _ two. _ I'll

G F G N.C.

G F G N.C.

be with you, dar - ling, soon. _ I'll be with you when the stars _ start _ fall - ing.
stay with you, dar - ling, now. _ I'll stay with you 'till _ my seeds _ are _ dried _ up. _

Gtr. 1

12 12 10 12 12 10 12 11 10 10 8 (8) 10 10 12 12 10 12 12 10 12 12 11 10 10 8 8 8 10

rake - 1/4

Chorus

Rhy. Fill 1
Gtr. 1

190

A C/G G A 1.

in the sun - shine of your love.

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "in the sun - shine of your love." The guitar line is in treble clef and shows chords for A, C/G, G, and A. The bass line is in bass clef and shows fret numbers for the first 10 frets.

2.

D C D N.C. Guitar Solo D C D N.C.

2. I'm

Gtr. 2 (dist.)

f

full 12 full 12

The second system of the musical score. The vocal line continues with the lyrics "2. I'm". The guitar solo line is marked "Gtr. 2 (dist.)" and "full 12 full 12". The bass line shows fret numbers for the 12th fret.

Gtr. 1

f

11 11 9 11 12 12 10 12 12 11 10 12 12 11 10 10 8 10 11 12 10 12 12 10 12 12 (0) 11

The third system of the musical score. The guitar line for Gtr. 1 is marked "f". The bass line shows fret numbers for the 11th, 12th, 10th, and 8th frets.

D C D N.C. D C D N.C.

full full full 1/2 1/2 3/4

12 12 12 12 12 12 X 9 (9) 7 9 7 9 7

10 (X) 10 8 10 10 11 11 9 11 12 12 10 12 12 12 10 12 12 11 10 10 8 10 10 10 11 11 9 11 12 12 10 12 12 12 10 12 12 11 10 10 8 10 10 10 12 11 10 10 8 10 10 10 12 11 12 12 10 12 12 12 10 12 12 11 10 10 8 10 10 10 12 11

D C D N.C. G F G N.C.

1/2 3/4 1/2 3/4 1/2 3/4 grad. bend 2 full 2 1 3/4 full #full

7 9 7 9 9 9 (9) 7 9 7 10 (10) 10 10 10 10 10 10 10 10 10 7

10 10 8 10 10 10 11 11 9 11 12 12 10 12 12 12 10 12 12 11 10 10 8 10 10 10 12 11 12 12 10 12 12 12 10 12 12 11 10 10 8 10 10 10 12 11

G F G N.C.

full full 1/2 full 1 1/2 full

9 9 7 9 9 7 9 9 7 9 9 7 9

rake - 4

10 (X) 10 8 10 10 12 12 10 12 12 12 10 12 12 12 10 12 12 11 10 10 8 10 10 10 12 11 10 10 8 10 10 10 12 11

[illegible]

Gtr. 2 tacet

D C D N.C. D C D N.C.

Gtr. 2

3. I'm

Gtr. 1

⊕ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

A C G A C G

play 3 times

I've _ been wait - ing so _ long. to _ be where _ I'm go - ing

A C G A

in _ the sun - shine of _ your love. 8

Gtr. 1

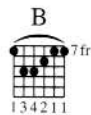
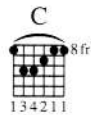
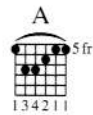
Begin Fade

Fade Out

play 3 times

Susie-Q

Words and Music by Dale Hawkins, Stan Lewis and Eleanor Broadwater



Intro

Moderate Rock ♩ = 126

(drums) 6

Em7
Gtr. 1 (clean)

mf

w/ pick & fingers

TAB

Gtr. 1

mf

1/2

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (clean)

mf

Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times
Em7

1., 3. Oh, _____ Su - sie - Q. _____

Rhy. Fig. 2

Oh, _____ Su - sie - Q. _____
Well, say that you'll be true. _____

Oh, _____ Su - sie - Q. _____
Well, say that you'll be true. _____

Gtr. 2: w/ Rhy. Fig. 1, 3 times
Em7

A 5fr A 5fr A 5fr C 8fr C 8fr B 7fr B 7fr
Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

ba - by, I love you, Su - sie - Q. Like the way you walk.
and nev - er leave me blue, Su - sie - Q. Well, say that you'll be mine.

Gtr. 1

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

I like the way you talk. I like the way you walk,
Well, say that you'll be mine. Well, say that you'll be mine.

To Coda 2 To Coda 1

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 1
Em7

A C B

I like the way you talk, Su - sie - Q.
ba - by, all the time, Su - sie - Q.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Gtr. 1

E

w/ dist.

full

14 14 12 14 12 12 14 12 14 14 12 14 12 14 12 14 12 14

Gtr. 2: w/ Rhy. Fig. 3

A C B

full

14 15 14 15 14 (14) 12 14 14 12 14 12 14 14 (14) 14 12 14 12

Gtr. 2: w/ Rhy. Fig. 1, 3 times

E

15ma

loco

P.H.

1/2 1/2 1/2 full

14 12 14 14 14 14 14 14 14 12 14 12 12 12 12 14 14 14 14 12 14

pitches: A B $\flat$ C $\sharp$ D

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Fill 1

E

1., 2., 3.

4.

D.S. al Coda 1

Interlude

Gtr. 2: w/ Rhy. Fig. 1

Em7

⊕ Coda 1

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 4 times

E

Gtr. 1

Fill 1

Gtr. 3

T
A
B

*fade in

E Rhy. Fig. 4 Em E End Rhy. Fig. 4

Gtr. 2

Gtr. 1

let ring - - -

Gtr. 2: w/ Rhy. Fig. 4, 3 times

Em E Em E

Oo, _____ oo, _____ oo, _____ oo, _____

let ring - - -

(4)

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Em E

Oo, _____ oo, _____ oo, _____

let ring - - -

(4)

1., 2., 3.

4.

D.S. al Coda 2

Interlude

Gtr. 2: w/ Rhy. Fig. 1
Em7

3. Oh, _____ Su - sie - Q. -

1/2

⊕ *Coda 2*

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1, 2 times
Em7

Oh, Su - sie - Q. _____

Oh, Su - sie - Q. _____

Oh, Su - sie - Q. _____ ba - by, I love you, _____ Su - sie - Q. _____

Outro-Solo

Gtr. 2: w/ Rhy. Fig. 1, till fade, simile
E

[illegible]

Fill 2
Gtr. 3

The musical score is for a guitar solo in 4/4 time, key of D major (one sharp). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notes are grouped in pairs with slurs. The dynamics are marked as *mf*, *f*, *p*, and *dim.*. A tremolo effect is indicated for the first two notes. The guitar tablature below shows the fretting: 7th fret for D, 7th fret for E, 7th fret for F#, 7th fret for G, 7th fret for A, 7th fret for B, 7th fret for C, 7th fret for B, 7th fret for A, 7th fret for G, 7th fret for F#, 7th fret for E, and 7th fret for D. A bend is indicated on the 7th fret for the 11th note (B), with a '1/2' bend and a 'full' bend indicated by arrows. The solo is marked with a '7' and a 'fade in' instruction.

* w/ fast tremolo

mf *f* *p* *dim.*

grad. bend 1/2 full

TAB 7 (7) (7) (7)

*fade in

full 14 12 14 12 14 12 14 12 11 12 14 12 14 12 15 12 15

full 15 12 12 15 12 14 12 12 14 12 14 12 14 12 14 12 14 12

1/2 14 12 12 14 12 14 12 15 12 15 12 15 12 15 12 12

1/2 14 12 15 12 14 12 14 12 15 12 14 12 14 12 15 12 14 12 14

Begin Fade

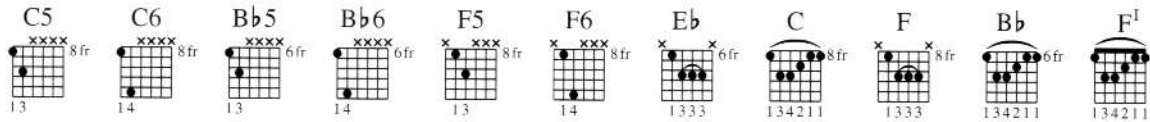
1/2 14 12 15 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

Fade Out

full 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

Takin' Care of Business

Words and Music by Randy Bachman



Intro

Moderate Rock ♩ = 126

Gtrs. 1 & 2 N.C. C5 C6 C5 Bb5 Bb6 N.C. Bb5 Bb6 F5 F6 F5 F6 C5

mf (slightly distorted)

T
A
B

8 10 12 10 10 10 8 8 10 10 10 12 10 10 12 10 8

N.C. C6 C5 N.C. C5 N.C. C6 N.C. C5 N.C. Bb5 Bb6 Bb5 N.C. F5 F6 F5 F6 C5

P.M.

10 12 10 10 10 10 10 12 10 10 10 12 10 10 12 10 8

N.C. C6 C5 N.C. C5 C6 C5 C C5 Bb5 Bb6 Bb5 F5

Gtr. 1

Gtr. 2

P.M.

Gtr. 1 (cont. in slash) *divisi*

12 12 12 12 12 11 11 11 11 11 12 12 12 12 12 8 6 7 8 6 8 10 8 8

F F6 F F5 C5 C C6 C5 C6 C5 C6 C5 Bb5

8fr 8fr 8fr 8fr

P.M. P.M. P.M. P.M.

5 5 5 5 5 5 10 8 9 10 8 10 10 8 10 12 12 12 12 12 11 11 11 11 11 12 12 12 12 12 8 8

Bb6 Bb5 F5 F6 F5 C5 C6 C5 C6 C5

They

(cont. in slash)

1/2

6 8 6 8 6 8 10 10 10 8 10

Verse C5 C6 C5 Bb5 Bb Bb6 Bb Bb5 F5 F F6 F F5 F6 C5

Rhy. Fig. 1

Gtrs. 1 & 2

1., 3. get up ev - 'ry morn - ing from the a - larm clock's warn - ing. Take the eight fif - teen in - to the
2. eas - y as fish - ing you could be a mu - si - cian, if you could make sounds loud and

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

C6 C5 C6 C5 Bb5 Bb6 Bb5

cit - y. mel - low. There's a whis - tle up a - bove and peo - ple push - ing, peo - ple show - ing, and the
Get a sec - ond hand gui - tar, chanc - es are you'll go far if you

F5 F6 F5 F6 C5 C6 C5 C6 C5 C6 C5 Bb5

Gtr. 2: w/ Fill 2, 3rd time

girls who try to look pret - ty. And if your train's on time you can
get in with the right bunch of fel - lows. Peo - ple see you hav - ing fun just a -

Fill 1

Gtr. 2

full full full full full

15 15 15 15 15 15 (15)(13) (13) 12 14 13 13 (14) 12 14 13 13

Fill 2

Gtr. 2

1/2 1/2 1/2

12 13 11 13 13 13 15 15 15 15 15 13 15 13 13 14

Bb6 Bb5 F5 F6 F5 F6 C5 C6 C5 C6 C5

get to work by nine and start your slav-ing job to get your pay. ly-ing in the sun. Tell them that you like it this way. If you the It's the

Gtr. 2: w/ Fill 3, 3rd time

C6 C5 Bb5 Bb6 Bb5 F5 F6 F5 F6 C5

ev-er get an-noyed, look at me, I'm self em-ployed. I love to work at noth-ing all day. work that we a-void and we're all self em-ployed. We love to work at noth-ing all day.

Chorus

Gtr. 2: w/ Fill 4, 3rd time

C6 C5 C6 C5 C5 Bb5 Eb Bb5 F5

Rhy. Fig. 2

And I've been tak-ing care of busi-ness ev-'ry day. And we've been tak-ing care of busi-ness ev-'ry day. Tak Tak

Gtr. 2

F6 F5 C5 C6 C5 End Rhy. Fig. 2

-ing care of busi-ness ev-'ry way. I've been tak-ing care of busi-ness ev-'ry way. We've been tak

Fill 3

Gtr. 2

full full full 1/2 full full full full full full

13 13 15 15 15 15 (15) 13 15 15 15 15 15 15 15 15 15

Fill 4

Gtr. 2

full full full full full full

15 15 15 (15) 13 15 13 12/14 13 15 15 (15) 13 15 15 15 15 15

To Coda ⊕

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

2. There's work

Fill 5

Gtr. 2

Rhv. Fill 1

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2

Gtr. 2 C6 C5 Bb5 Bb6 Bb5 F5 F6 F5 F6 C5

The guitar 2 part is written on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The notation includes various chords and melodic lines. Above the staff, the following chords are indicated: C6, C5, Bb5, Bb6, Bb5, F5, F6, F5, F6, and C5. The melody features several eighth and sixteenth notes, with some measures containing rests. There are also some accidentals and ties.

The fingerings for the guitar 2 part are shown on a six-line staff. The first measure contains the sequence: 10, 9, 9, 9, 9, 9, 11, 11, 13, 11. The second measure contains: x, 8, 8, 8, 10, 8. The third measure contains: 5, 7, 5, 7, 7, 7, 5, 7. There are also some accidentals and ties.

[illegible]

F5 F6 F5 F6 C5 C6 C5 C6 C5

Interlude

C5

Gtrs. 1 & 2 tacet

Gtrs. 1 & 2 tacet

Al - right, Ow.

Bridge

Gtrs. 1, 2 & 3

Bridge

F Eb Bb C F Eb Bb C

Gtrs. 1, 2 & 3

Take good

care — of my busi - ness, when I'm a - way, ev - 'ry day.

Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time

C B $\flat$ F $^{\flat}$

1. Tak - ing care of busi - ness, ev - 'ry day. Tak -
 2. - ing care of busi - ness, it's all mine. Tak -

- ing care of busi - ness, work - ing ev - 'ry way. Tak -
 - ing care of busi - ness, o - ver - time.

Outro
 Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

C5 B $\flat$ 5 E $\flat$ B $\flat$ 5 F5 F6 F5 C5

Tak - ing care of busi - ness. Tak - ing care of busi - ness.

*Gtr. 2

full full full full

*2nd time ad. lib.

C6 C5 B $\flat$ 5 E $\flat$ B $\flat$ 5 F5

We've been tak - ing care of busi - ness. We've been tak -

1/2

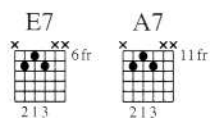
F6 F5 C5 C6 C5 *Fade Out*

- ing care of busi - ness. Tak -

Rhy. Fill 2
 Gtrs. 1 & 2

Walk This Way

Words and Music by Steven Tyler and Joe Perry



Intro

Moderate Rock ♩ = 120

(drums) 2 N.C.(E5) Gtr. 1 (dist.)

f let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

TAB

0 1 2 2 0 1 2 2 0 x 0 1 2 2 0 1 2 2 3 0

Gtr. 3: w/ Rhy. Fill 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 1 2 2 0 1 2 2 0 0 1 2 2 0 1 2 2 2 0

Verse

N.C.(C7)

1. Back - stroke lov - er al - ways hid - in' 'neath the cov - ers, "Gon - na talk to you," my dad - dy say, - said, "You
3. School girl skin - ny with a class - y kind - a sas - sy lit - tle skirt's climb - in' way up her knee, - there was

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

f P.M. - - - - -

8 8 8 10 10 12 10 8 10 10 13 10 12 10 8 8 8 10 10 12 10 8 10 10 13 10 12 10

Rhy. Fill 1
Gtr. 3 (dist.)

f

TAB

7 8 9 10 7 8 9 10 5 6 7 8

Copyright © 1975 Daksel LLC

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

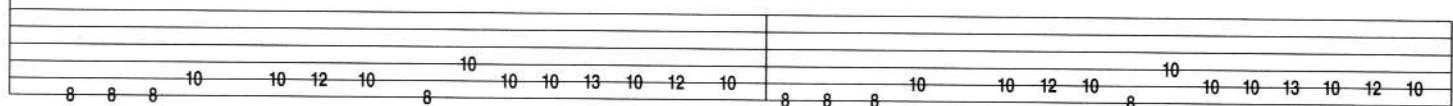


ain't seen noth-in' till you're down on a muf-fin and you're sure to be a-chang-in' your ways." —
three young la-dies in the school gym lock-er when I no-ticed they was look-in' at me. —

I met a
I was a



P.M. —



Gtr. 3: w/ Rhy. Fill 2, 2nd time

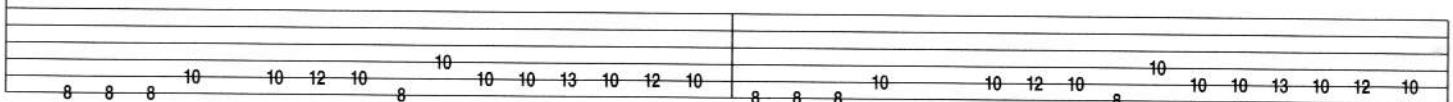
cheer - lead - er, was a real young bleed-er all the times I could rem - i - nisce, —
high school los - er, nev - er made it with a la - dy 'til the boys told me some-thin' I missed,

'cause the
then my



Rhy. Fig. 2

P.M. —



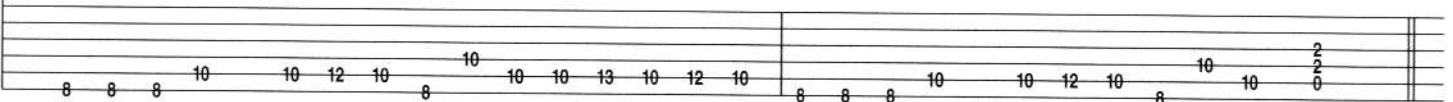
A5

best things in lov-in' with a sis-ter and a cou-sin on-ly start-ed with a lit-tle kiss, — a-like this!
next door neighbor with a daugh-ter had a fav-or so I gave her just a lit-tle kiss — a-like this!



End Rhy. Fig. 2

P.M. —



Rhy. Fill 2
Gtr. 3

T
A
B

Interlude

Gtr. 1: w/ Riff A, 2nd time
N.C.(E5)

Gtr. 1

Gtr. 2
divisi

Gtr. 3: w/ Rhy. Fill 1

Gtrs. 1 & 2

A5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
N.C.(C7)

2., 4. See - saw swing-in' with the boys in the school and your feet fly - in' up in the air, — I sing,

"Hey did - dle did - dle" with your kit - ty in the mid - dle of the swing like you did - n't care. — So I

took a big chance at the high school dance with a miss - y who was read - y to play, — was a

* Sing harmony 1st time only.

Riff A

Gtr. 1

To Coda ⊕

me she was fool-in' 'cause she knew what she was do-in' } and I know'd love was here to stay _ when she told me to...
 when she told me how to walk this way. _ She told _ me to...

Gtrs. 1 & 2

P.M. -----

8 8 8 10 10 12 10 8 10 10 10 13 10 12 10 8 8 8 10 10 12 10 10 10 10

Chorus

C7 F7 C7
 (Walk this _ way, _ talk this _ way, _ walk this _ way, _

Gtr. 1

10 10 10 10 10 10 10 10 10 10 10 10

Gtr. 2

10 12 13 10 12 13 10 12 13

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2
 N.C.(C7)

F7
 walk this _ way. _) Uh, just gim - me a kiss. _

Gtr. 3

1/2 full

(10) 10 10 10 11 8 11 8 11

10 12 13 10 12 13

A5

A-like this!

Interlude
N.C.(E5)

Gtr. 1

Gtr. 2
divisi

Oo.

P.M.

Uh.

Gtrs. 1 & 2

P.M.

D.S. al Coda

A5

⊕ Coda

Chorus

C7

F7

(Walk this way, talk this way,

Gtr. 1

Gtr. 2

C7 F7 C7

talk this _ way, _ walk this _ way, _ talk this _ way, _

(10) 10 10 10 10 10 10

10 12 13 10 12 13 10 12 13

F7 C7 F7

talk this _ way, _ walk this _ way, _ talk this _ way. _) Uh, just gim-me a kiss..

(10) 10 10 10 10 10 10

10 12 13 10 12 13 10 12 13

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

N.C.(C7)

Gtr. 3

Like this!

Guitar Solo

Gtrs. 1 & 2: w/ Riff B, till fade

Gtr. 3 N.C.(E5)

Riff B

Gtrs. 1 & 2

Gr. 4
(dist.)

E7

mf

A7

[illegible]

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The melody begins with a 'loco' marking. The fretboard diagram below the staff shows fingerings for the left hand. The first measure of the fretboard diagram has a 'full' marking. The second measure of the fretboard diagram has a dashed line and a 'full' marking. The fretboard diagram shows fingerings for the left hand, with a 'full' marking and a dashed line indicating a continuation of the pattern.

E7 A7

Begin Fade

E7 A7

E7 A7

Fade Out
E7

E7 A7

You Really Got Me

Words and Music by Ray Davies

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 140

*A5

A

A5

A

A5

A5

A

Gtr. 1 (dist.)

*Chord symbols reflect overall tonality.

*Brush muted stgs.
 Allow random harmonics
 to sound (between 2nd & 3rd frets).

Verse

A5

Copyright © 1964 Jayboy Music Corp.

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

[illegible]

got me now, you got me so I don't know where I'm go - in', yeah. Oh oh

[illegible]

D5

Verse

A5

2. Please, don't ev - er let me be, — I on - ly

let ring P.S. slight P.M. P.M. P.M.

wan - na be by your side. — Please, don't ev - er

15ma rake P.M. P.H. 1 1/2 full 7

pitch: G# B G#

let me be, — I on - ly wan - na be by your side, — ah!

6:4 7:4 7:4

rake P.M. P.M. T T T T

*Continue trill while tapping & sliding above with pick hand.

**Tap 1st & 2nd stgs.

B5

D5 D#5

Girl, you rea - ly got me now, — you got me so I don't know what I'm do - in', — yeah. Oh oh

(Girl, —)

P.M. P.M. P.M. P.M.

E5 D5 E5 D5 E D E D E D E D E D

yeah, _____ you real-ly got me now, _____ got me so I can't sleep at night! _____ Ah! _____
 yeah, _____ You real-ly got me. _____ You

f

E E D E D5

real-ly got me. Oh! _____ You real-ly got me.) Oh, no, _____ no, _____ ah!

Harm. ----- 4 P.S. ----- 4 w/ flanger full

*Harmonic found between second & third frets.

Guitar Solo

A G A G A G A

full 3 full 3 full 3 full 3

A G A C D G

6:4 7:4

T T T T T T T full full hold bend T * wavy

*Vib. w/ tap hand.

A G A G A G A G

2 full 2 2 2 2 full 1 1/2

[illegible]

Interlude

N.C.

Ah. — Ah. — Ah. — Ah. — Ah. —

(Ah, ah, ah, ah, Ah, ah, Chu, chu, chu, chu, chu, ch, ch.)

Verse

3. Girl, you real - ly got me now, you got me so I don't know what I'm do - in'.

Ah. Girl, you real - ly got me now, you got me so I can't sleep at night!

mf P.H. ----- 4

ff P.S. ...

5 5 7 (7)

221

[illegible][illegible]

Free-Time
E7#9 N.C.

E D E

real - ly got me!) Oh! Oh! Oh!

grad. bend

1 1/2

full

6/13 12 15 12 12 15 12 (14) 15 12 15 12 12 15 12

ROCK GUITAR BIBLE

Note-for-note guitar transcriptions of 32 classic rock songs in standard notation and tab.

All Along The Watchtower *Jimi Hendrix*
All Day And All Of The Night *The Kinks*
All Right Now *Free*
Back In Black *AC/DC*
Badge *Cream*
Born To Be Wild *Steppenwolf*
Brown Eyed Girl *Van Morrison*
Day Tripper *The Beatles*
Don't Fear The Reaper *Blue Oyster Cult*
Drive My Car *The Beatles*
Gimme Three Steps *Lynyrd Skynyrd*
Gloria *Van Morrison*
Hello, I Love You (Won't You Tell Me Your Name?) *The Doors*
Hey Joe *Jimi Hendrix*
Jailbreak *Thin Lizzy*
Jailhouse Rock *Elvis Presley*
Message In A Bottle *The Police*
Mississippi Queen *Mountain*
1979 *Smashing Pumpkins*
No Particular Place To Go *Chuck Berry*
Paranoid *Black Sabbath*
Piece Of My Heart *Janis Joplin*
Reeling In The Years *Steely Dan*
Rock And Roll All Nite *Kiss*
Saturday Night's Alright (For Fighting) *Elton John*
Substitute *The Who*
Sultans Of Swing *Dire Straits*
Sunshine Of Your Love *Cream*
Susie-Q *Creedence Clearwater Revival*
Takin' Care Of Business *Bachman-Turner Overdrive*
Walk This Way *Aerosmith*
You Really Got Me *Van Halen*

Order No. HLE90001542

ISBN 0-7119-8734-3



9 780711 987340

Hal Leonard Europe



Distributed by Music Sales

www.musicsales.com